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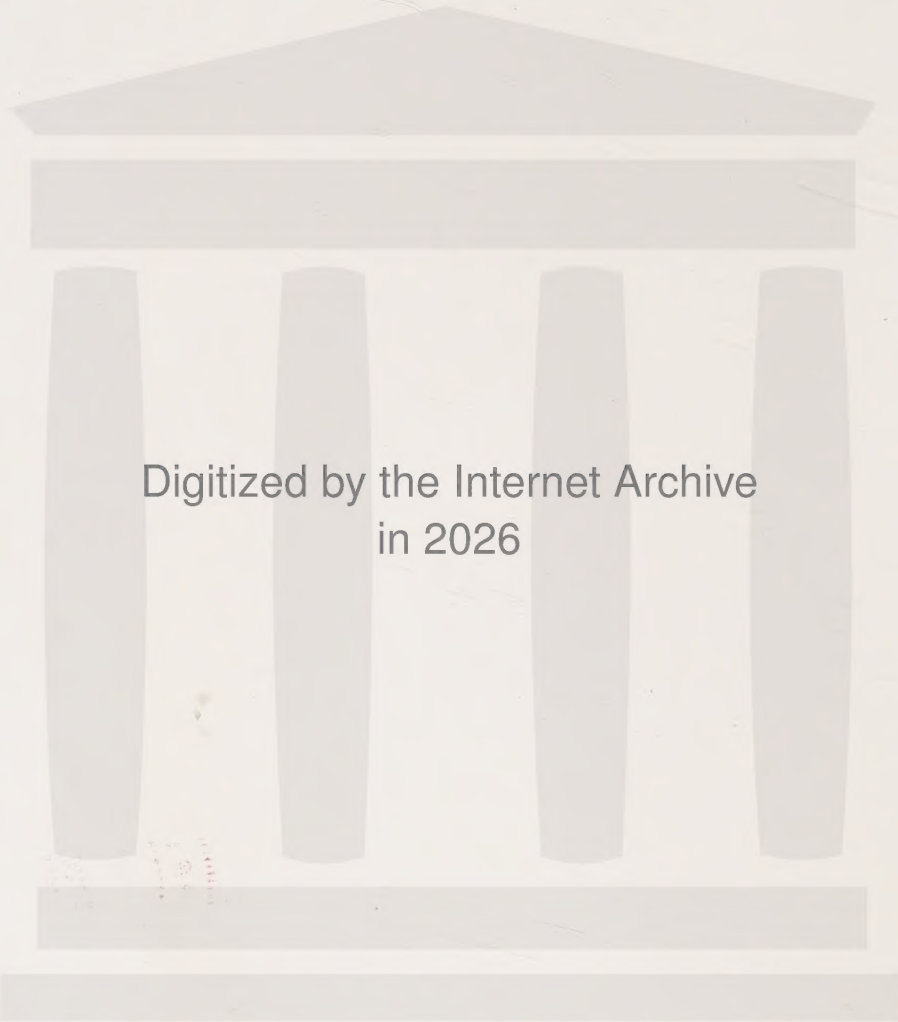
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THE BEAUTIFUL AUGSBURG

EDITED BY THE „VERKEHRSVEREIN“
(‘SOCIETY FOR THE PURPOSE OF ATTRACTING VISITORS’)
AUGSBURG E. V.

TRANSLATED FROM THE GERMAN

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DR. BENNO FILSER VERLAG G. M. B. H. / AUGSBURG

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DEDICATED
TO THE TOWN OF AUGSBURG

P R E F A C E

In publishing this book "The Society for the purpose of attracting visitors" („Verkehrsverein“) in Augsburg as well as the publisher have tried to undertake a double task; firstly, they intended marking all the important monuments of Old Augsburg in a distinct manner, and illustrating them to the readers on hand of convincing examples, in order to instill into the hearts of the inhabitants, as never before, a love for the beautiful features of their town; secondly, they attempted in gathering, selecting, and showing the unique main characteristics, and the grandeur of Augsburg's works of art, to draw the attention of foreigners the world over to a town which in international importance was equal to Venice and the cities in Brabant in days gone by, and which is able to vie to-day by its still existing witnesses of noble culture with those brilliant places still living in our memory. This double task the book, in which only a part of the innumerable art treasures of Augsburg are shown in mostly new reproductions, aspires to accomplish. It shall remind the citizens of, and present in a typical combination the great legacy left to them by their forefathers at a most memorable epoch, but it shall also stimulate them to a high loyal civic spirit, and admonish them that they are under an obligation to further the community of mind for the common cause, and to make known to the German as well as to the foreigner that ancient German Imperial town, the fame of which once upon a time had no equal.

Augsburg's peculiar works of art, the peculiar comprehension of the characteristic features of its culture to be met with in the aspect of the town, the innumerable treasures of its churches, mansions, and museums are perhaps introduced to a certain circle of experts or specialists, but otherwise little known in Germany or other countries. The current notion of the beautiful aspect of a town usually based on idyllic details, will never do justice to the characteristic features of Old Augsburg. He who has once grasped the organic homogeneousness of the real and the ideal world in the meaning of Goethe, will be overpowered by the imposing dominant grandeur becoming apparent in the most beautiful squares and streets of Augsburg. The unspoken, but powerful speech of a great development, the speech of the Gothic

and the Renaissance, of the Baroque and the Rococo style is perhaps nowhere else in Germany so impressive as in Augsburg.

This book has been dedicated to the town of Augsburg as a token of enthusiasm for a town, the character and importance of which cannot be suspected of being over-rated for particularistic reasons. Augsburg, the town of the Fuggers and Welsers, the place where German Diets were held at the most splendid times of the Holy Roman Empire, Augsburg, the town of an ideal architectonic, does not want much praising nor advertising.

The editors and publishers who adore in their town the traditions of the Imperial Town of yore, wish to point out the singular importance of Augsburg to all those, who in their attempt of finding a country to their hearts' desire, will be drawn to Augsburg, and reach here the goal of their expectations.

DR. HANS ALFRED STEIB

President of the „Verkehrsverein Augsburg E.V.“

(“Society for the purpose of attracting visitors“)

Augsburg.

The main features of a town impress its visitors in different ways. The most prominent ones are often not those which remain in our memory the longest. The characteristics of past times rarely correspond with the height of political power or art of such a period.

Old Augsburg is a town of the 16th century. Since that time, South German architecture twice changed owing to an intensive building activity: the 18th century, however, with its churches and aristocratic palaces hardly influenced Augsburg, the town being no longer the seat of Royalty. It is true that most churches under the guidance of the Fresco-painters changed their inside decorations, a new residence for the bishops and two palaces for the aristocracy (the Schaezlerhaus and the hotel 3 Mohren) were also erected, but the fresco-paintings of the artists of the new school, which alone could have given the streets an utterly new appearance, have since almost entirely disappeared again. The epoch of the historic styles too, with its monumental buildings such as schools, theatres and banks, with its large tenements resembling palaces, had but little influence on the old town.

The wave of modernizing in Augsburg perhaps began late enough to leave the last word to those who had the understanding for, and believed in the preservation of the monuments; the 16th century buildings were probably better suited to the requirements of modern times than those of 1400. The rapidly increasing population built a new town around the outskirts of the old one with trees and gardens hiding the houses, even in the industrial districts, which were adverse to art, leaving the old town almost untouched in the midst of modern life, with the exception of the boundary walls, two thirds of which had to be pulled down. As long as these walls stood, the silhouette of the town, as may be seen from a picture of the year of 1820, remained practically unchanged.

In this old town containing works of art still originating from the times of the Imperial Town, everything matches, indeed, and gives you the general impression of a town of the 16th century: the bright sunshine, the straight streets, the absence of angles therein as well as in the erection of the houses, the broad façades of the gables, the fountains and towers.

The works of art of the Rococo epoch, on the contrary, as well as the Gothic monuments, are only to be found in the interior of the churches, in courtyards, and in museums. There you may perceive how deeply the town of Augsburg is indebted to the productions of art of another period, the most important epoch being doubtless that of Maximilian, when the town was the centre of the world politics and in the prime of its commercial wealth. These works, too, are scattered and hidden, as there are: pictures, tombstones, and books, a chapel in the interior of a church, the courtyard of a citizen's house or buildings showing those first works of German Renaissance.

Aspect of the streets: Again and again towers and gables tempt us to leave the main streets, again and again we stand wondering in front of the overpowering façade of a municipal building, far from the noisy traffic.

It is strange! In spite of the wide Maximilian-Street which represents the road for the transit trade from the South, in spite of the much spoken of importance of this street for the development of the town, Augsburg is no town of streets or markets. Not a single public building is to be found in Maximilian-Street; these, as well as churches, are scattered all over the town, forming for themselves their own quarters. Not only the free standing Cathedral and the square in front of the Town-Hall at the Perlach, but also the squares in front of St. Ulrich's, St. Stephen's, in front of the arsenal and the Metzg (meat market) as well as the Jacober- and Anna-Street, are examples for this.

The aspect of the Anna-Street is completely dominated by the buildings which belong to this cloister, as there are: the library and the school, the church with the Goldsmith's chapel attached and – last not least – the predominant tower.

The Jacober-Street is to be regarded as a square framed by two churches and two city-gates, by that picturesque block of buildings close to the Barfüßer-gate unfortunately not preserved.

Even the Maximilian-Street was at one time only a series of squares; only in 1809, when the Siegelhaus was pulled down, the Wine-Market was combined with St. Ulrich square. And indeed, when wandering through the streets, we shall find nothing more characteristic for Augsburg's peculiarity than these scattered squares dominated by their edifices.

Here a heritage of the Middle Ages has indeed found artistic recognition. The intention of creating a series of monumental streets is something that exceeds by far the understanding of the Middle Ages, nay, even that of the Renaissance period, it is in short: Just modern. Here, however, it is a work of Elias Holl.

Already before this artist undertook the artistic remodelling of the town, the Municipal Council was well aware of this possibility. In three parts of the main streets these gentlemen had monumental fountains erected in Italian style. How odd they looked on these mediaeval squares. A picture in the museum shows us the square in front of the Town-Hall at that time. The feeling for the harmonious blending of house, square, and street, however, was now awakened, the necessary money for starting these projects was at hand, and so a new town had to arise.

First the fountains were commenced, the buildings were to follow. The artist Elias Holl, who was the son of an old Augsburg family of builders, then appeared. The Italian standard and theoretical works made a great impression upon him, which was much strengthened by a journey to Italy in the year of 1600.

The most important fact, however, is that he, fully conscious of the new task which was conferred upon him, devoted himself entirely to its solution, and soon became the driving power in the remodelling of the town, perhaps going much further in that direction than the Town-Council may have intended. These buildings on a larger scale in the Anna-Street and on the Perlach were only erected in the 2nd decade.

First of all arose single buildings, such as the Arsenal (1602-1607), the Metzg (meat market 1609), dominating the square by reason of their façades. The façades of these gables clearly demonstrate Holl's artistic taste and its development. The path followed by him led from the narrow vertical front-façade of the Arsenal to the broad and ponderous wall of the Metzg, on which the two upper floors with their now no longer separated gables rest with such ease.

One must pay attention to the difference between the one heavy main cornice here as compared with the five equivalent unbalanced beams there; all parts, especially the stonework around the window frames, are producing a more quiet effect, the opulence of the decorative has disappeared and given place to the simple Tectonic. The attempt to place a plastic picture in the centre of any combination is no more seen although Hans Reichel's group of the Archangel Michael was such a splendid success.

The Metzg wall with its twelve windows is in reality no longer to be considered as an organic gable façade; there is but a step further to the broad façades of the next period, in which the gable was mostly used only for the purpose of ornamental decoration. The Beckenhaus (baker's house) was built earlier (1602). Coming from the Wine-Market, we perceive quite a new group of buildings and houses which, forming a back-ground, add greatly to the monumental effect of the fountain.

The form of the windows on the new buildings has unfortunately been altered, still the original condition taken in connection with the first design for the Town-Hall plainly shows the architect's intention gradually to transform the whole square into an Italian Piazza.

The Municipal Council refused to sanction this, which certainly was to the benefit of the uniformity in the aspect of the town. The new Town-Hall may be considered as Holl's greatest artistic work and is at the same time an attempt to introduce a new style adopted from Northern countries, the further development of which, it is true, was undertaken by architects of another country.

In order to appreciate this building, it is of the utmost importance to examine its ground-plan. It is in the form of a cross with squares introduced at each corner. This idea is also followed in the design of the façades and helps to make the dreary and bare construction so unexpectedly rich and effective.

Looking at these clumsy cubic blocks, we may regret that the rich Renaissance design was not adhered to; still, this building, symbolic of the Municipal power, and having no equal, had a significance surpassing by far the local type, this idea being greatly esteemed yet in the 19th century.

Besides the erection of numerous new Municipal Buildings the building up of the Towers of the City-gates was continued. No doubt the erection of them as ornaments for the gates was not the main consideration; the regard for the silhouette of the town as a whole was rather the principal idea, and so we may well understand why Holl increased the height of more than 17 towers. This style is made use of in several other towns at this period, de Keyser, too, adopted it for Amsterdam. Plastic art is strongly in evidence in the rebuilding of the town.

At first Hollanders were called to erect the three fountains. It is not to be wondered at that pupils of Giambologas were chosen, as it was Italian art they created.

The Hercules fountain by Adrian de Vries in its three sections representing tender childhood, delicate womanhood, and robust manliness will always remain one of Germany's most magnificent fountains. The wide basin of the Augustus fountain adorns the square with its singularly fine harmony, this square only being laid out 20 years later.

Hans Reichel, a German master, designed the Michael on the Arsenal, and the High-Altar in St. Ulrich's. For these decorative purposes his art was most eminently suited.

Next to these public buildings and works of art, the private dwelling-house was forced entirely into the back-ground, and in its general aspect it gave you the impression of a link in a chain which is even more noticeable to-day, for although most houses were devoid of any architectural decoration, still each had its individual type of mural painting.

Even bay-windows are seldom met with in Augsburg. The Gothic Hochstetter tower (1504), the renaissance bay-windows of Welser and Böck, both built about the year of 1540, are remarkable for their unique and picturesque mural paintings.

Elias Holl designed in his youth (1590) such a building of singular beauty. How very little that is in comparison with what other German cities have done, and as compared with the private enterprise and building activity by the citizens of Nuremberg during this period (Topler House 1590, Peller House 1605).

How trifling the effect of these attempts of plastic decoration appears in the general aspect of the streets.

One feels all the more urgent the need for the ornamental completion of the houses by frescoes, in order to improve the appearance of the streets and the general aspect of the town.

Mural painting must always have been highly appreciated in and around Augsburg, as is shown by the two magnificent female figures in St. Peter's Church, the frescoes dating from the time of the knights in the 13th century, and by the Gothic frescoes in the Goldsmith's Chapel of later years.

Thus it remained right into the 18th century when Bergmiller and Guenther taught here, and frescoes appeared on the ceilings of nearly all the churches. The aspect of the streets also greatly benefited, the bright luminous colours of the paintings reflecting everywhere, adding life and charm to everything around.

Valuable works of art were at that time destroyed, and many a painter's works would have been appreciated much more were they still intact to-day, so for instance Burgkmayr's and above all Holzer's, Bergmiller's very talented pupil who painted more than a dozen façades in so short a time (1732-1740), but who unfortunately died so young. The younger Holbein was surely influenced by these impressions of his youth.

Again and again Augsburg changed its appearance. We derive our earliest knowledge from the 15th century.

The early Renaissance flourished first. Burgkmayr perhaps painted the Fugger-House on the Wine-Market, Ulrich Apt the Town-Hall being renovated at that time. On another occasion a stranger was called, but the guild opposed this strongly. Whilst the Fugger library was decorated by Italians, Pordenone jun. painted the Welser Hummel-House.

Increasing activity was displayed during the rebuilding of the town in the year of 1600.

Rottenhammer, although a very renowned artist, was only permitted to paint two façades, as he was not a born Augsburg, but those artists who were natives of the town found all the more employment, above all Matthias Kager, who painted the Hunnenschlacht (Battle of the Huns) on the Weber-House, and in collaboration with Holl the rooms of the Town-Hall, and the interior of the City-Towers.

For the second time art flourished in the 18th Century. Bergmiller and Holzer first of all produced works of rare value in the years between 1730–1740. In the second half of this century, Goetz, Magges, Christ, Huber, and others followed. Their first works, since then four or five times renovated, have almost entirely disappeared to-day.

In 1860, Professor Wagner repainted the Fugger-House, but this could not restore the original beauty of the streets, neither can we be compensated by the few still existing remnants of the early days. We obtain the best idea of the former wealth of the town from engravings; especially Holzer's works have in many cases been reproduced.

It is a remarkable sign of that time that the building of churches in the description of that art epoch is referred to only in its last pages.

At the beginning of the new century, the erecting of Town-Halls, castles, etc. ranged first, the building of churches had to be deferred, which is the reason why the spreading and expansion of the Church of the Jesuits was delayed. They had built a church in Augsburg in 1850, but it has disappeared.

The embellishment of the interior of the churches was thought to be of greater importance; it was one of the principal accomplishments of ecclesiastical art of that time. A splendid group of four altars (1604–1606) is preserved in the Church of St. Ulrich, this group influencing the visitor's impression of the place more than the Gothic building of late. Other churches in the town were renovated too, not so the Cathedral, everything remaining untouched there. It stood in a garden-city, peaceful and calm, quite another atmosphere prevailed there, truly a venerable quarter imbued with the happenings of the past millennium, nothing modern there in spite of its proximity to the Bishop's palace built in Rococo style (now occupied by the Government). And how did it appear in Holl's time?

An engraving by S. Grimm (1678) shows us the Palatinate of the Bishops. In spite of the fact that at that time only two towers were left of the inner wall, this clerical town truly lived a life for itself separated from everything that went on around.

It is a characteristic feature of the town which history demonstrates here.

The Town-plan. The episcopal town built around the Cathedral occupies but a small portion of the old Roman camp, the original old town joining in the South, a longish strip on both sides of Maximilian-Street from the Town-Hall to St. Ulrich's. Therein all the municipal buildings as well as many churches are to be found, it is Holl's town.

The lower suburb in the north is separated from the turmoil of city life. There being more quietude the cloisters, schools, and the Jesuits settled. In the west the Jacober suburb stretches downwards towards the river Lech.

Here the mediaeval aspect with its Gothic gates and the Fuggerei, a quarter built by a rich merchant for the housing of poor citizens of Augsburg, was retained, being hardly altered by Holl's plan of improving the town. Here are also many features which find their parallels in the historical development of the town.

The cross-road of the province of Vindelicis which has not vanished up to this day, is a legacy of the Roman colony.

Whilst the branch road from Bavaria aided the development of the Jacober-Suburb, the principal expansion, however, occurred on the far more important road leading from south to north.

Augsburg being the first town on the outlet of the mountains had the advantage of material wealth and spiritual culture alike, and had the opportunity of entering into close relationship with Italy. After all it appears to me that too much stress has been laid on this somewhat one-sided advantage.

Certainly, when Charlemagne and all the travellers going to Italy since the reign of Otto 1st paid great attention to the bishopric of Augsburg, their chief thought was to secure their safe return.

Soon, however, an important trait of the Suabian character was noticeable, namely, their loyalty to their chosen hereditary dynasty, also the close kindred relationship which bound them to the Hohenstaufen drew those ties closer and closer, and they became so strong that one was fully justified in calling Augsburg the seat of the German King.

The numerous parliamentary sessions and dances held by Maximilian and his predilection for the town, find a remarkable parallel in the numerous festivities of the Emperor Barbarossa 3 centuries ago.

And when at the renovation of St. Ulrich's in 1500 Maximilian laid the foundation stone of the choir, it was Friedrich who, at the consecration of this church in 1187, carried the coffin of the Saint.

Since that time St. Ulrich remained the principal church of the town and was considered more important than the old parish-church of St. Peter, and even the Cathedral. St. Ulrich was looked upon by the citizens as a rival church of the Imperial-Town against the Cathedral surrounded with its episcopal glory. How closely St. Ulrich's was bound to the Imperial-Town is shown by the development of its structure. The rebuilding of this church by Burkhart Engelberger took place at the time when the town reached its zenith (1500), but the magnificent decoration of the interior of the church was undertaken during the renovation of the town (after 1600).

Barbarossa had already prepared the ground for the liberation of the Imperial-Town when he, quite contrary to custom, took possession of the office of the episcopal bailiff. To absolute freedom, of course, there was still a long way to go. The coming century was not favourable to civic freedom, but in spite of that the Bishopric never regained its power.

When at last, in 1331, the Gothic was introduced into the antiquated cathedral, it soon became apparent that there was no general enthusiasm of the people, but that it was merely the pride of the canons of the cathedral who at their own cost began alterations on the church building, instead of erecting a new one, which took, however, over a hundred years to complete. Civic art only began in 1385 with the erection of a Town-Hall in stone, and it was a very insignificant structure which has long since disappeared. So one must strictly limit the period during which the Imperial-Town developed (this lasting from 1368–1803) and the time in which the introduction of real civic art (and this alone we want to mention) has been handed down to us.

This period begins with the reign of Maximilian and ends with the 30 years' war. Within these 150 years we may clearly distinguish four phases, the last being Holl's period. The highest artistic works, however, were produced during the second phase, the time of the Early-Renaissance.

The historians of the Middle Ages were quite justified in beginning the chronicle of their cities from the year of 1368. At that time the guilds attained admission into the up to then strictly patrician Government. At the same time a new culture and upward tendency together with a municipal building activity began (since 1385). The weavers extended their trade and became a great exporting concern, in which besides linen and cloth, fustian, made of newly imported cotton, took the first place. At first the undertaking was absolutely dependent on Venice, but soon the town began to flourish not through the trade with Italy alone, but also because it succeeded in outdoing the South and rising above Venice which town gradually lost its influence on business matters.

In the same degree as Antwerp succeeded the republic of Venice, Augsburg, under the leadership of the Fuggers, took the place which up to then Florence and its banks of the Medici occupied, gaining, however, much greater influence and power on world politics than the Florentines ever did, who with their money could not even determine the fate of Italy.

The Fugger epoch initiated by the enterprises of the Emperor Maximilian, in which the art of the Early-Renaissance flourished and reached the height of perfection, was determined by the Election of the Emperor in 1519.

The Kurfuersten (electors) who had elected him demanded 850 000 florins. Far more than $\frac{3}{4}$ of this sum was subscribed by the Fuggers and Welsers. Owing to this the commercial houses of Augsburg were able to extend their operations far beyond the trade routes dominated by them, even reaching the possessions of the Habsburgers, Spain, and the colonies, and were also able to influence the catholic politics. Under these circumstances it is scarcely surprising that Bartholomaeus Welser endeavoured to make Venezuela a German colony. We must, however, not

omit to glance at the reverse-side of this brilliant picture. The people, led by the educated classes, joined the Reformation with the greatest ardour.

An abysmal gap arose between the historical importance of the town, the traditional loyalty to the sovereign, the politics of the leading houses on the one side, and the new theories in art and tendencies towards which the intelligent citizens strove, on the other hand, a contrast which was clearly reflected by the indecision of Anton Fugger's mind (1547), still more clearly, however, in the ever changing picture of the long series of gatherings of the different confessions, and the peace which was contracted between the Catholics and Protestants. A similar contrast became manifest in the opposition of the citizens against the Credit-operations of the rich, and again their participation in these operations by means of thousands of small contributions led by the desire to share in the profits.

Under these circumstances, the German municipal development could not expand. The nobles and gentry, not the Guilds, reigned. The Emperor Maximilian brought this change (on which he later relied) to pass.

The art of those days was not civic, but was an epoch of building activity on the part of the noble and well-to-do classes, hence that early comprehension of the Renaissance.

It was therefore quite in harmony with the time, when, in 1547, Charles V. again restored the Government of patricians to power, and curtailed the Reformation in every way. Still this alone could not save the position of the town as a world historic place. In 1529 already, a bank failed, Venezuela was lost, and when the Habsburgers retreated to Spain, the fate of the German financiers was sealed. In Germany, too, everything had changed. The Imperial-Towns with their banking-houses were no more able to lead, the provincial towns took their place. At that time, Prague, Vienna, and Munich began to flourish in South Germany. The nobility in the Imperial towns were compelled to maintain magnificent palaces if they wished to be still regarded as sovereigns. – Above all, this was the case at Nuremberg. Italians were induced to come to Augsburg, the Fugger library was built, two remarkable rooms the characteristics of which were low vaulted ceilings with equilateral arches, and an ever changing effect of light and shade of the groins and stucco-profiles. Italian grotesques adorned all surfaces. The relations to Munich were above all ideal ones; artists were also sent to this town.

The idea of transforming the private house into a palace was very apparent. An Italian painted the façade of the Welser-House, and soon after the building of the church of the Jesuits was started. In 1590, however, a new development began in Augsburg, Nuremberg following some time after. It was the development into a modern town. We will only consider to what extent this new commercial situation effected art. The idea of rebuilding the town on firmly established lines frequently occurred at that time. With the exception of Amsterdam this idea was nowhere followed up with such energy as in Augsburg; Hendrik de Keyzer and Elias Holl resemble each other in so many ways, that one is almost tempted to forget the difference in their nationality. After Holl was dismissed from his office (1631), and

after he had ceased working, although he lived for another 15 years, he had founded no school, no models of his works existed. Neither was Augsburg in need of it. Augsburg had prepared itself for the combat in vain. The country, the interests of which should have been guarded by the commercial metropolis, had no thought whatever for such matters, other tasks being at that time far more important than those of commercial or cultural nature.

So Augsburg's glory vanished in spite of its edifices, whereas Amsterdam, aided by the common interests of the whole country, rose higher and higher until it became the principal town in modern Europe, in direct succession to Antwerp; in fact, it succeeded Augsburg, the up to then richest town in the world with an almost unlimited credit.

Under "Augsburg art" one will always understand another art epoch, not that which gave the town its special feature, not the Holl period, but the flourishing Early-Renaissance, awakened by the efforts of the Emperor Maximilian, the last of the knights.

About the year of 1490, Ulm was the leading town, Zeitblom the most prominent artist in Suabia, but this suddenly changed. Many artists at that time moved from Ulm to Augsburg, the political power of which was accompanied by a development of arts, which from small beginnings soon placed itself on a footing with Nuremberg. An intense building activity commenced in these days in the cloisters and in St. Ulrich's. This church was only 100 years later enriched by the ever memorable erection of the magnificent Baroque-altars. The rebuilding of St. Anna's and two other large churches followed. The original inner-appearance of these two churches did not suffer by the introduction of the bright and dainty decoration in Rococo style.

The "Kreuzkirche" with its wide arcades and narrow naves finds its nearest parallel in the Royal church of Innsbruck built in Renaissance style. Of more interest is the church of the Dominicans with its double naves, a most imposing building in spite of the pillars erected in the centre-line.

Be these buildings a sign of civic wealth, they were, however, not followed by a number of monumental town buildings, as was the case in other towns.

Even the Town-Hall had to be content with an enlargement and newly painted frescoes.

The flourishing of art in the following years must be attributed to the individual acts and the influence of the wealthy, not of the other classes of the community, which is clearly to be seen in the plan of the town of 1521. —

Maximilian was ahead of everybody.

Although his idea strange for Germany, to have an Equestrian statue erected in front of the choir of St. Ulrich's by Gregor Erhardt, was realized just as little as was the Mausoleum in Speyer, it was Augsburg again, where his works were printed; for here Konrad Peutinger, Burgkmair, the most employed and prolific artist, the modeller Jost de Negker (who was especially called from Antwerp), and the court printer Hans Schönsperger were the soul of the undertakings. At that

time already printing had attained an unrivalled position at Augsburg, which in the following two centuries reached its height, similar to the art of the Goldsmiths, which was then already far advanced. Excelling Nuremberg in these works of art in many respects, it reached through its artists, sculptors, and wood carvers a position nearly equal to that town. Augsburg's artists of those days, Holbein, Burgkmair, Beirlin, Hering, Dauher, were all forerunners of the Renaissance in Germany. With Dauher we must at once mention Peter Flettner, if his taking part in the decoration of the Fugger Chapel at St. Anna's was perhaps not overrated. He is said to have lived in Augsburg for about six years. Whence he came, what works he previously produced, no one knows, but the organ in that chapel, the renovation of which was begun in 1509, is probably Flettner's work. Its appearance gives us the impression as if the last square of the nave were being transformed into a chapel.

The sides are closed by semicircular arches and pillars, on top is a lierne vault, half way up the end wall an elegant balustrade, the floor is covered with Venetian mosaic ending towards the nave in a stone balustrade. Dauher and Flettner had to limit their decorations to this space. In the middle of the front part arose the high altar the plastic ornamentation of which is perhaps preserved in the beautiful group of Christ at St. Ulrich's. Beneath the arcades to the right and left, there stood choir seats in Renaissance, whilst the disturbing balconies above them being the continuation of the balustrade at the back were erected later. Behind and above the altar, under a painted window, the richly carved organ is to be seen. Ornamental lattice work which was supposed to give the finishing touch, was never executed, a fatal star seemed to rule over this magnificent chapel.

St. Anna's was one of the first churches that became protestant, and remained so. The catholic Fugger soon lost all pleasure in this building, and took no further interest in its completion.

The lattice work, however, which was ordered from Vischer, remained in Nuremberg. Altar and choir seats, with the exception of a few parts, have entirely disappeared. The effect of the remainders is that of a closing wall in Baroque style which gives an unfinished impression, altogether wanting in harmony. All the greater is the pleasure we derive from the splendid organ, the stone-mosaic, and the peculiar reliefs on the tombs which lie quite open to the eyes of the visitors, as altar and balustrade are no longer there.

This work must be attributed to the united efforts of Nuremberg and Augsburg, to Dauher, Flettner and Vischer, Burgkmair and Duerer, for the designs of the two reliefs, the Resurrection, and the Battle of the Philistines, were drawn by the latter artist, and are still to be found in Vienna, Berlin, and Milan. A second work of similar nature which was not subject to later disfigurement, was erected by Fugger. It was a courtyard at the back of his house, a small yard with many corners, broad arches carried by slender pillars, bare walls, and on top again that fine balustrade. Everywhere decay and crumbling bricks. Long ago Burgkmair's paintings with the exception of a few remnants have disappeared.

Augsburg became a bishopric (9th–11th century) being then the chief support of the German kings, and later on an Imperial-Town (12th–13th century), when the Staufen, with the assistance of the increasing middle-classes, endeavoured to conquer the church and the sovereign. It could only hope to retain its place as a commercial town which it held owing to its favourable position on the road to Italy (14th to 15th century) by relying on its own resources. Only in the 16th century, it became through the spirit of enterprise of its citizens the principal town of Germany, the favourite town of an Emperor, the centre of religious strife, the partaker in commercial transactions (notwithstanding its unfavourable geographical position), and the successor to Venice and Florence. It was the most important town in the world for 50 years, being able to give monetary help everywhere owing to its wealth. All this was lost when the idea of German imperialism was given up through the resignation of Charles V. (1552). At the beginning of the following century, the attempt of arranging a modern town suitable to the new mercantile world-system in Germany, was doomed to failure, for at this time of the national Great-Powers, Germany was not destined to take a leading part; it was not struggling for political power, but only for the restoration of morality. The Imperial-Town never recovered its lost position. The parallel features to these events with respect to art may be thus summarized: The episcopal art which, at the Romanesque period, must have produced many works of importance, could show in the Gothic only peculiarities, but no great ones. Until about the year of 1500 it remained superior to civic art (which only appeared in 1385), and later on vanished completely.

The one and a half century (from 1475–1625) was covered by four succeeding phases of flourishing art of the Imperial-Town, namely: The Gothic churches of the citizens, the Early Renaissance of the private houses, their decorations under the leadership of the Italians, and lastly the epoch of the rebuilding of the town. In the aspect of the town only this last undertaking, that is, the endeavour of creating a modern town, the epoch of Elias Holl, has remained.

As Plates explained only in German belonging to the original German-English book have been made use of in this edition, we have added to the text a *special English List of Plates* in order to render them accessible to the esteemed English reader

Please see the Appendix containing the English list of Plates



Römisches Pfeilergrabmal. Ende des 2. Jahrh. n. Chr.
Gefunden in Oberhausen, jetzt im Maximiliansmuseum



Lebensgroßer Pferdekopf. Von einer Bronze-Reiterstatue aus der Zeit Hadrians.
Gefunden in der Wertach, jetzt im Maximiliansmuseum



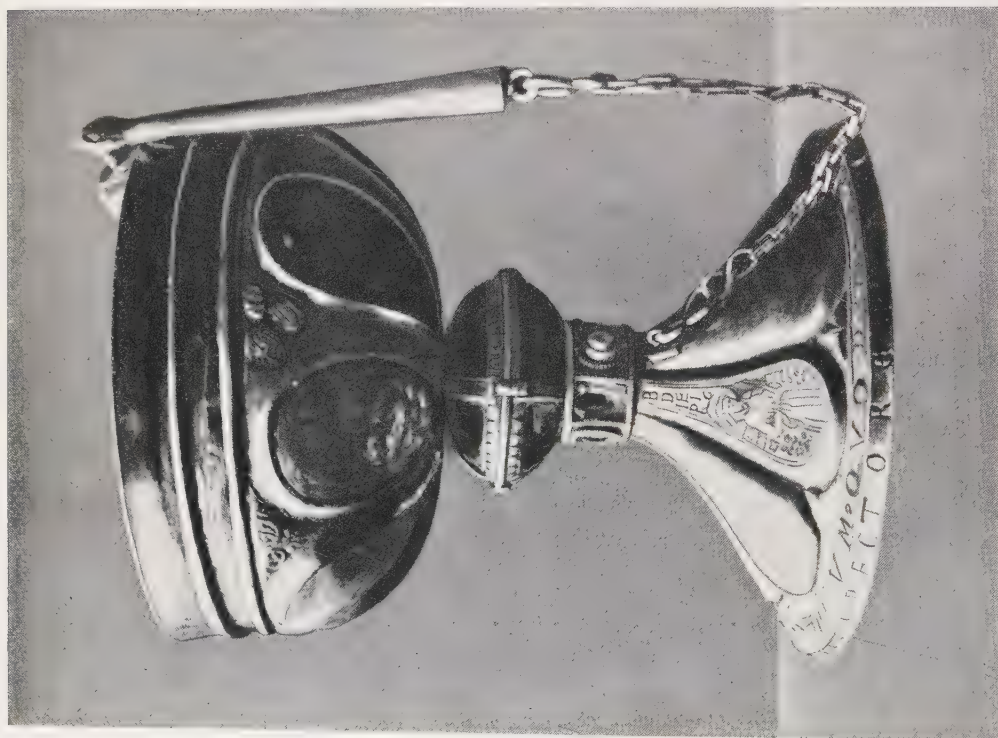
Römisches Grabmal 1. Hälfte des 3. Jahrh.
Aus dem Garten des Regierungsgebäudes, jetzt im Maximiliansmuseum



Dom. Portal an der Südseite des Langhauses
entstanden zwischen 1006 und 1065)



Dom. Zwei Einzelplatten des Portales aus den Jahren 1006 bis 1065.
 1. Darstellung des Herbstes (Trauben essender Mann). 2. Die Erschaffung der Eva



Skt. Ulrich. Ulrichskelch. Die Schale wurde 1183 dem Grabe
des Heiligen entnommen. Der Kelch entstand um 1200



Dom. Die Propheten Oseas und Daniel
Zwei Fenster aus dem Mittelschiffe des Domes (12. Jahrh.)



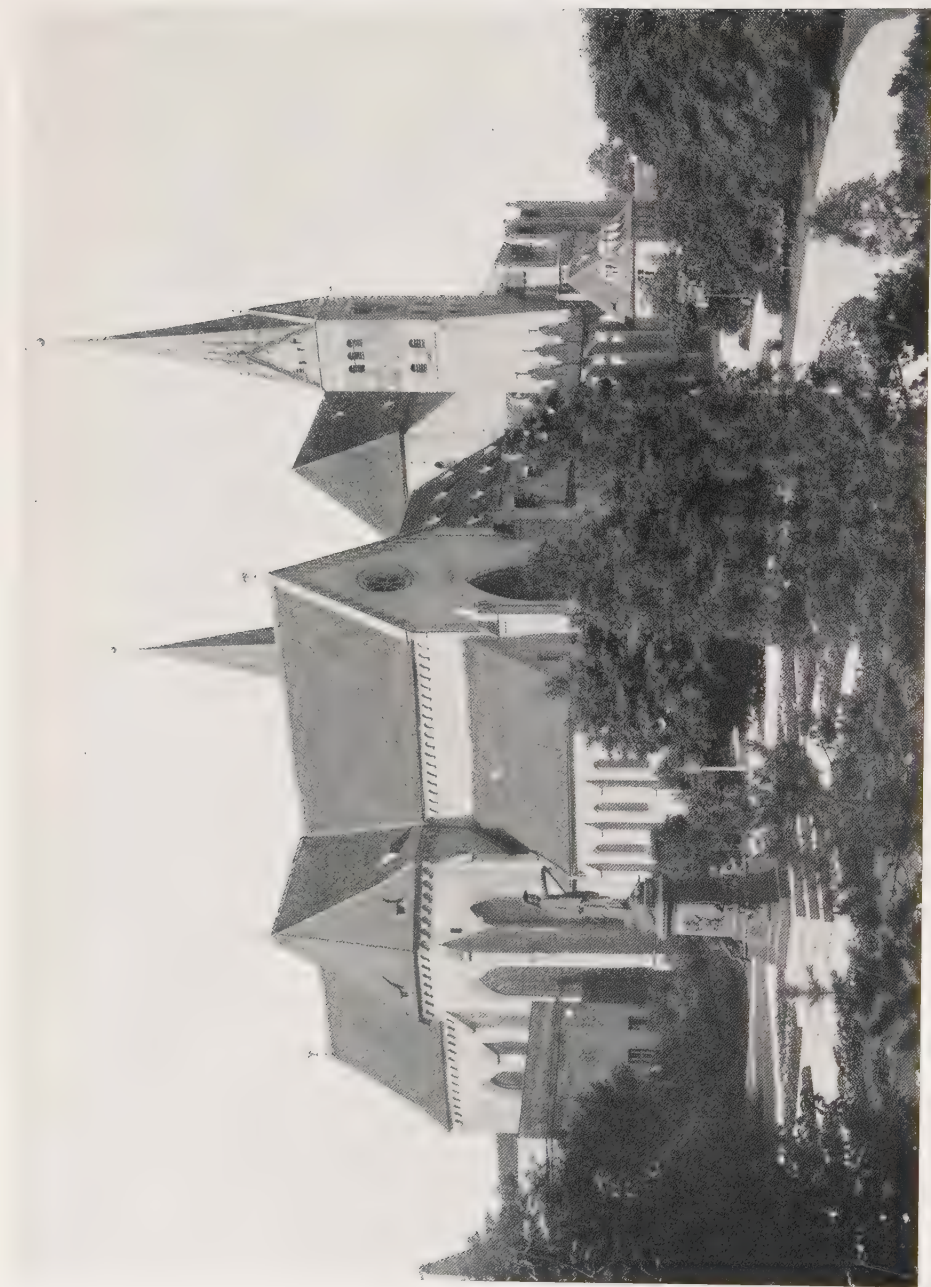
Dom. Westchor. Rest eines Säulendaches



Dom. Westchor. Steinerner Bischofstuhl. 12. Jahrh.



Skt. Georgskirche. Romanische Knotensäule



Dom, Westchor mit Querschiff. Beide gehen auf den romanischen Bau (voll. in der 1. Hälfte des 11. Jahrh.) zurück. Erweiterungen im späteren 13. Jahrh. (Westchor) und in der 1. Hälfte des 14. Jahrh. (Einwölbung des Westchores und des Querschiffes)



Dom. Derselbe geht in seinem Westteil, dem Langhaus und den Türmen auf den romanischen Bau (voll. in der 1. Hälfte des 11. Jahrh.) zurück. Erweiterungen im späteren 13. Jahrh. (Westchor) und in der 1. Hälfte des 14. Jahrh. (Einwölbungen des Westchores, des Querschiffes und Langhauses; Hinzufügung der äußeren zweiten Seitenschiffe).

Ostchor 2. Hälfte des 14. und 1. Hälfte des 15. Jahrh. (1431 Chorweihe)



Dom. Durchblick durch das fünfschiffige Langhaus



Dom. Blick in den Ostchor (Chorweihe 1431)



Dom. Nordportal 1343 (Rottweiler Bildhauerschule)



Dom. Südportal 1376 (Gmünder Bildhauerschule)



Dom. Eingang in den Dom vom Westflügel des Kreuzganges



Dom. Blick in den Hof des Kreuzganges



Dom. Kreuzgang. Nordflügel. Jetzige Gestalt aus den Jahren 1479-1510



Dom. Kreuzgang. Nordflügel. Jetzige Gestalt aus den Jahren 1479-1510



Dom. Grabmal des Bischofs Wolfhart von Rot, † 1302.
 Von den Meistern Otto und Konrad in Wachs modelliert und in Bronze gegossen



Dom. Epitaph des Bischofs Friedr. von Hohenzollern, † 1505.
In roten Marmor gehauen von Hans Beierlein



Dom. Mariä Geburt von Hans Holbein d. Älteren (1493)



Maria mit dem Kinde und Heiligen von Jörg Breu d. Älteren (1512)



Kreuzigungsgruppe. Von Ulrich Apt (1517). Galerie Augsburg



Anbetung der Hirten von Hans Burgkmair 1518. Galerie Augsburg



Dom. Altarbild von Christoph Amberger 1554



Heilig-Geist-Spital. Kruzifixus. Wahrscheinlich von Gregor Erhart



Dom. Am Ostchor



Josephsgäßchen mit Blick auf den Dom



Jakobervorstadt mit Jakobertor (14. Jahrh.)



Am Jakoberwall



Am Vogeltor



Fünfgradturm (15. Jahrh.)



Am Schmiedlech



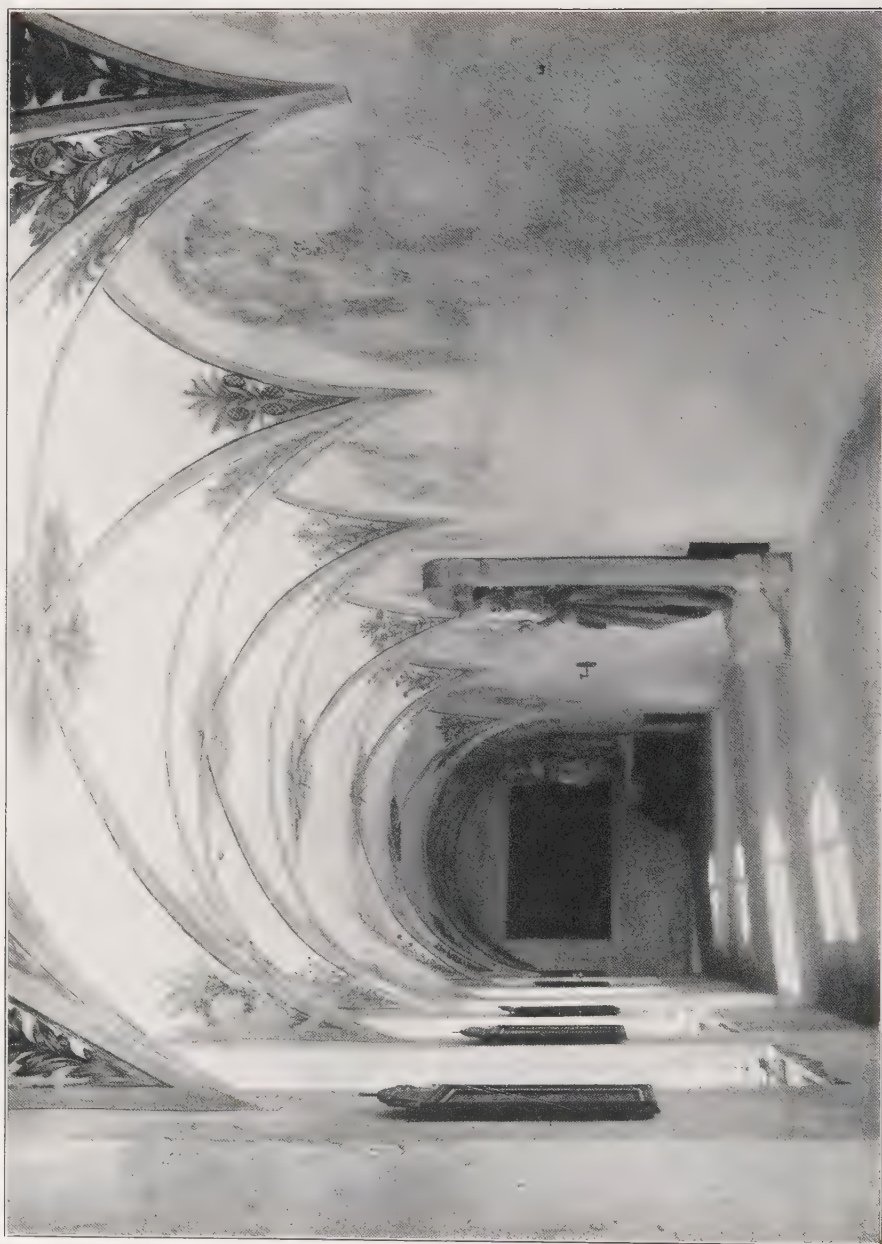
Skt. Moritz. Erster Umbau um 1300. Zweiter Umbau ab 1440. Turm vollendet 1534.
Innenraum 1714 barockisiert



Skt. Georgskirche. Turm grösstenteils noch 12. Jahrh. Kirche selbst gotischer Neubau, vollendet 1505. [Klostergebäude 1702-05, wahrscheinlich von Hans Georg Mozart (dem Großvater des Wolfgang Amadeus)]



Skt. Georgskirche. Inneres der gotischen Kirche voll. 1505



Skt. Georgskirche. Kreuzgang mit Salvatorstatue von Loy Hering



Goldschmiedekapelle an der Nordseite des Chores von Skt. Anna (um 1420; Verlängerung nach Westen um 1496.
Bemerkenswerte Fresken aus beiden Bauperioden



Skt. Annakirche mit Goldschmiedekapelle. Die aus dem Jahre 1324 stammende Annakirche wurde in den Jahren 1487-97 umgebaut und vergrößert. Turm (1602) von Elias Holl. Goldschmiedekapelle an der Nordseite des Chores um 1420. Ende des 15. Jahrh. verlängert



Skt. Anna-Kirche. Blick in den Chor



Skt. Anna-Kirche. Blick in das Langhaus. Ursprünglich gotisch. Rokokodekoration von Andreas Schneidemann 1747-49. Deckengemälde von Bergmüller, Kanzel von Heinrich Eichler 1682. Im Hintergrunde Fuggerkapelle. 1509-18



Skt. Anna, Fuggerkapelle. Die plastischen Arbeiten von Adolf Daucher (1512-18.



Skt. Anna. Fuggerkapelle. Orgelflügel von Jörg Breu (um 1517)



Skt. Anna. Fuggerkapelle. Orgelflügel von Jörg Breu (um 1517)



Fuggerei (1519 ff.), Als Kleinwohnungen für arme Bürger angelegt von Jakob Fuggger



Fuggerei (1519 ff.). Mehr als 50 Häuschen mit über 100 Wohnungen.
Eine Wohnstadt für arme Bürger. Von Jakob Fugger gestiftet



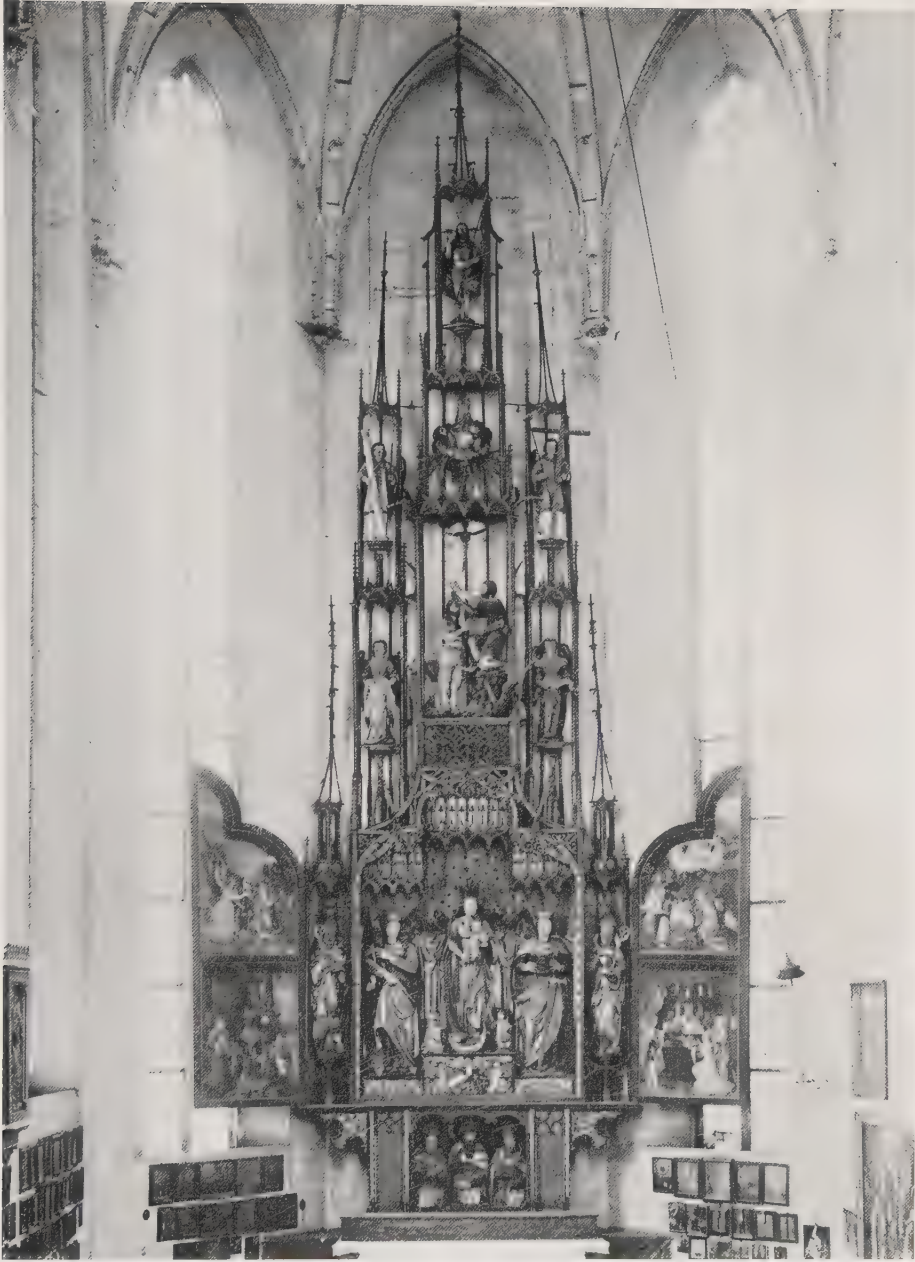
Skt. Galluskirchelein



Erker aus dem Jahre 1904. Ecke Ludwigstraße und Kesselmarkt



St. Ulrichskirche. Nachdem die von Valentin Kendlin in den Jahren 1467-73 erbaute Kirche im Jahre 1474 eingestürzt war, wurde dieselbe unter Hinausziehung von Burkhart Engellberg in den Jahren 1477-1500 neu errichtet. Der Chor in den Jahren 1500-1536 von B. Engellberg u. 1512 und Hans Komaus errichtet. Eingewölbt 1603. Der südliche Turm ursprünglich waren zwei Türme, wurde 1594 verbunden.



Skt. Ulrichskirche, 16 $\frac{1}{2}$ m hoher Flügelaltar aus dem Jahre 1570.
Ursprünglich für den Chor bestimmt. Seit 1601 in der sogenannten
Schneckenkapelle über der Sakristei der Ulrichskirche



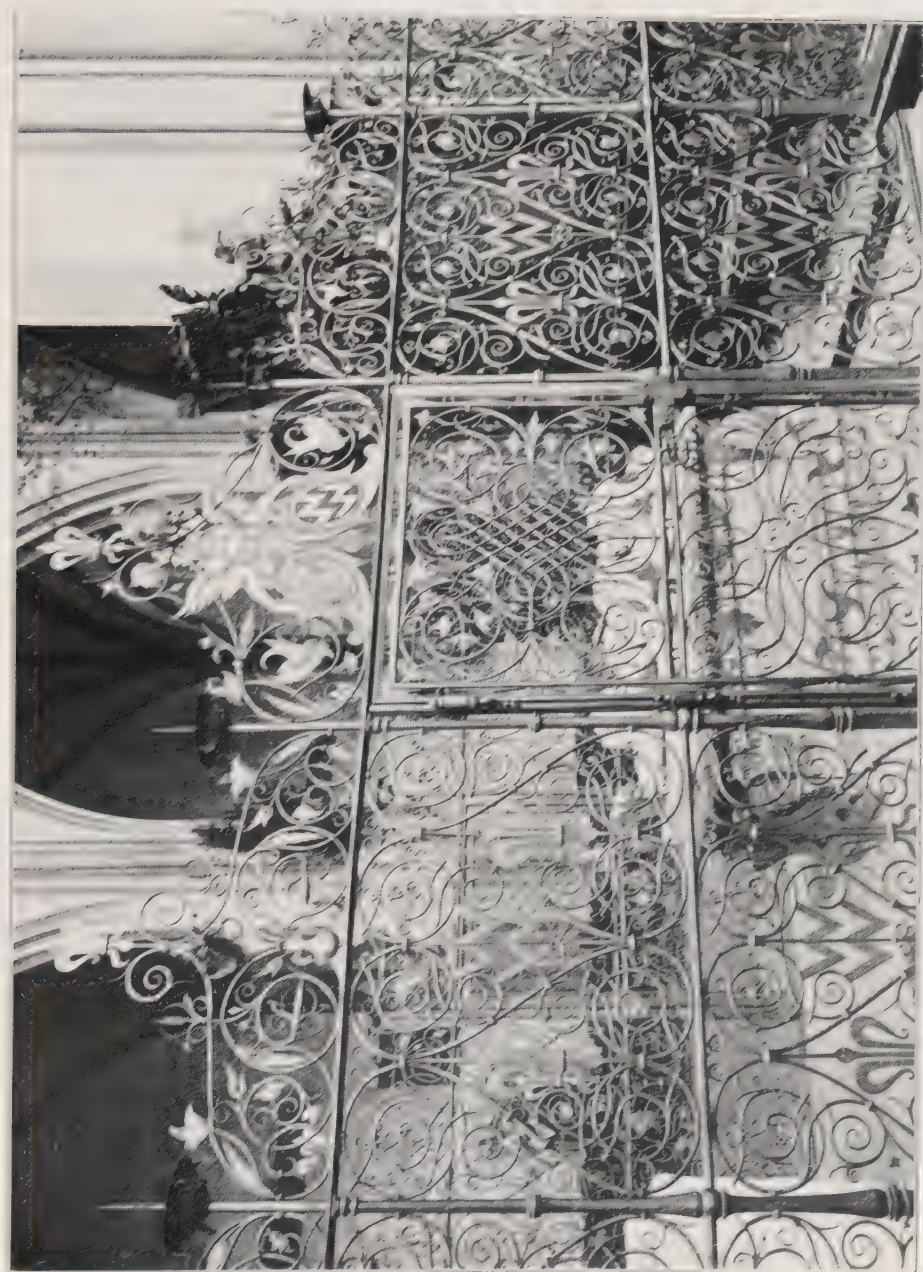
Skt. Ulrichskirche. Blick vom Chor in das Langhaus



Skt. Ulrichskirche. Blick in den Chor. Eingewölbt 1603



Stk. Ulrichskirche. Hochaltar 1604 und die beiden Seitenaltäre 1607 von dem Bildhauer Hans Doppler und dem Maler Elias Greifhor.
Im Vordergrund die Kreuzigungsgruppe von Hans Retschel 1605



Skt. Ulrichskirche. Prunkgrab des Hans Fugger von Hubert Gerhard und Alex Colin 1581.
 — Umfassungsgitter von Hans Metzger 1588



Skt. Ulrichskirche. Simpertusbogen von Engelberg 1492 errichtet. Unter demselben das Simpertusgrab. Darüber die Abtskapelle. Die Apostel auf dem Gitter von Steimmüller



Skt. Ulrichskirche. Gitter vor dem Simpertusgrab.
Die Apostel von Steinmüller



Skt. Ulrichskirche, Sakristei 1601, Schränke von Hans Merz



Dom. Ecce homo von Petel



Kohlergasse



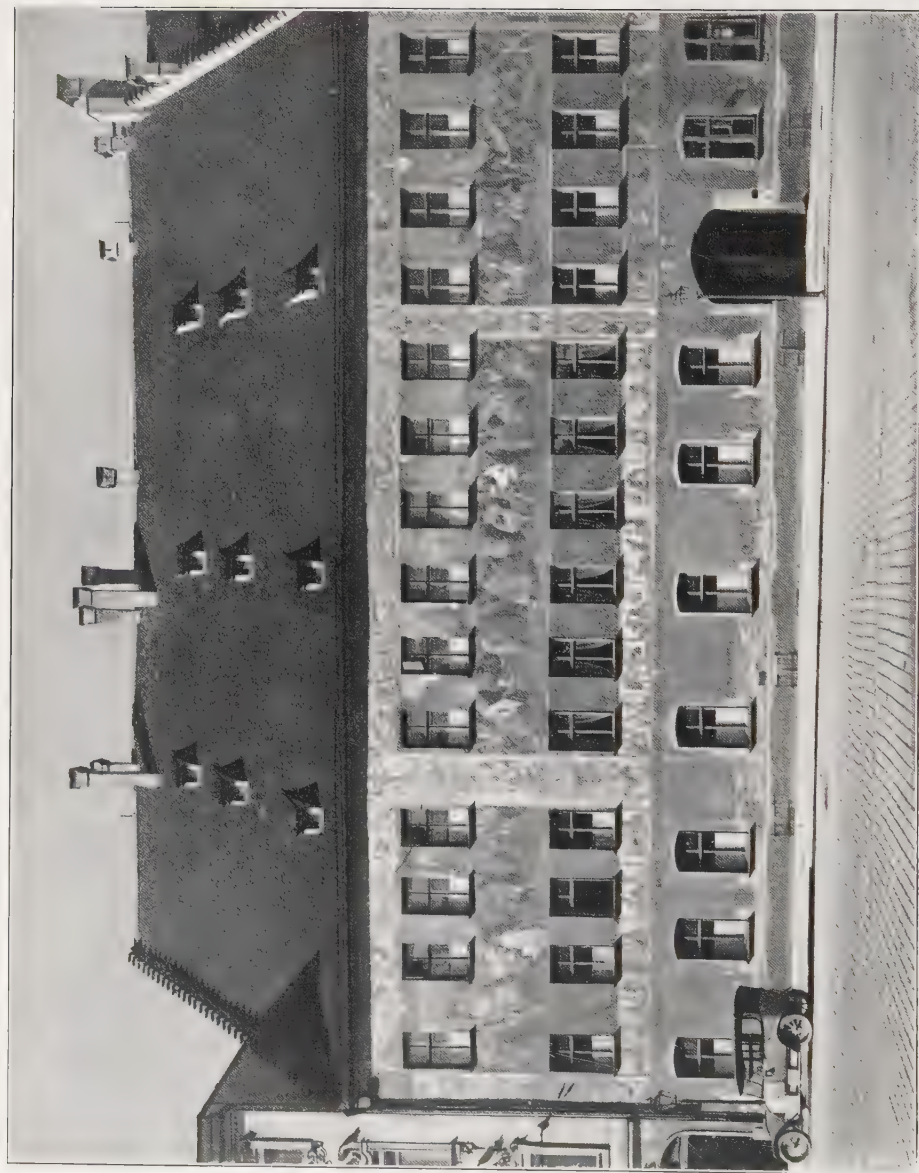
Hinterer Perlachberg



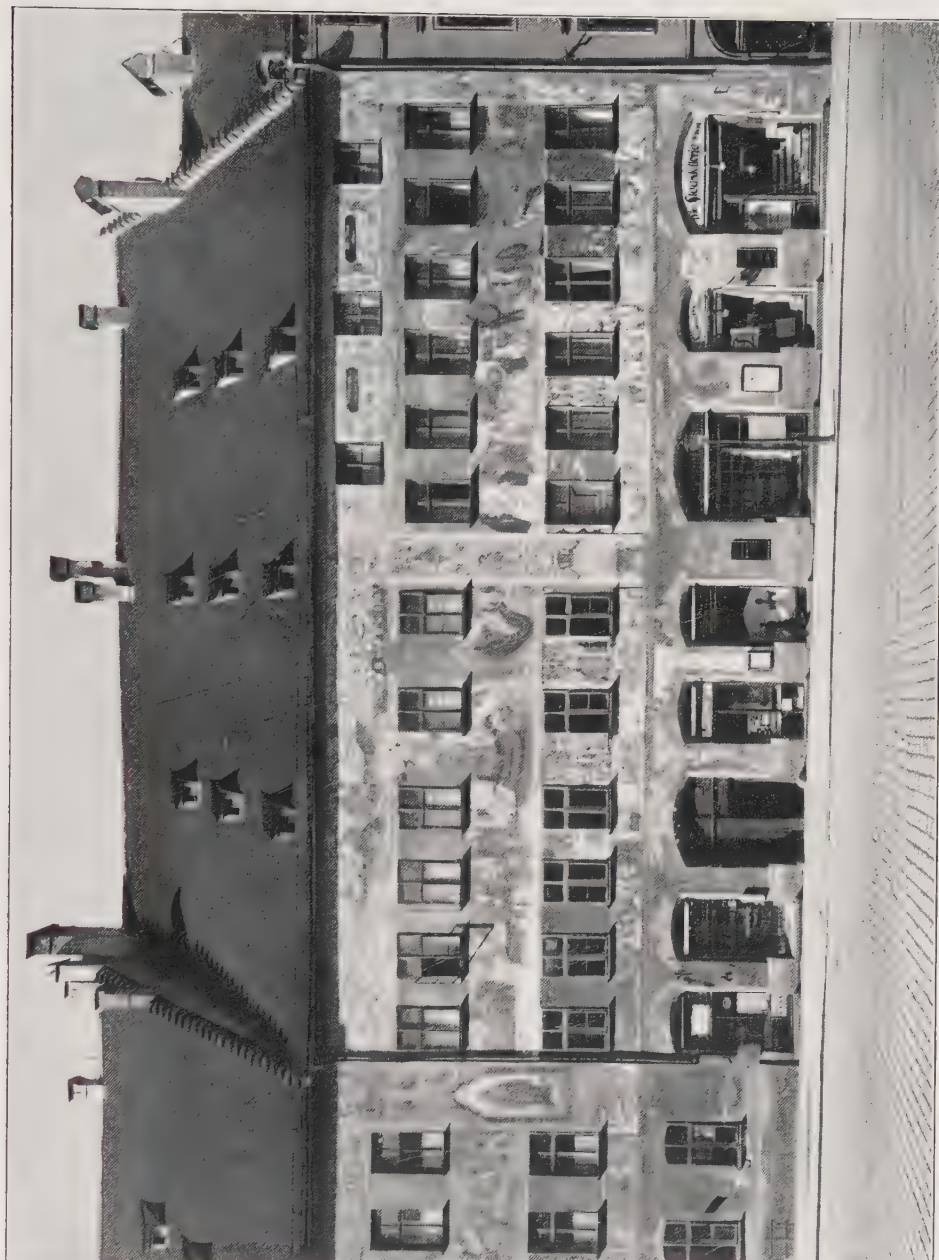
Skt. Annahof. Rechts das frühere Karmelitenkloster, in welchem Luther 1518 wohnte



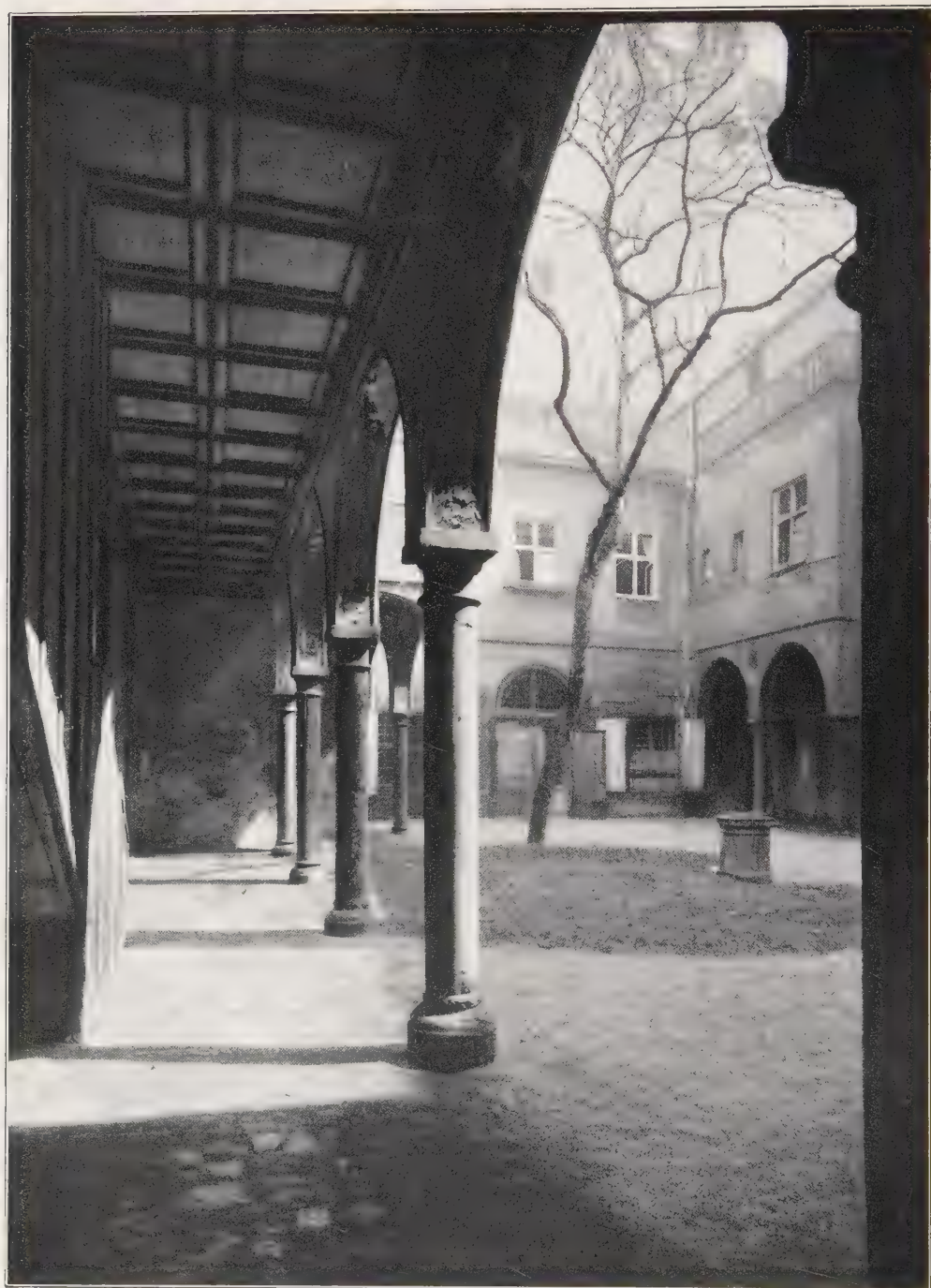
Burggrafenturm



Fuggereipalais 1512-15. Linke Hälfte. Die ursprünglichen Fresken wurden in der Mitte des 19. Jahrh. durch Gemälde von Ferdinand Wagner ersetzt



Fuggerpalais 1312-13. Rechte Hälfte. Die ursprünglichen Fresken wurden in der Mitte des 19. Jahrh. durch Gemälde von Ferdinand Wagner ersetzt



Fuggerpalais. Hof (1515). Besaß ursprünglich Fresken von Burgkmair



Weberzunftthaus. Gotisches Haus. Fresken von Matthias Kager (1607).
Der heutige Bau stammt aus dem Jahre 1914 und wurde dem alten nachgebildet



Maximiliansmuseum. Als Wohnhaus gebaut von Lienhard Boeck von Boeckenstein 1544



Kirche und Kloster Maria Stern. Turm 1576 von Johann Holl, dem Vater des Elias Holl erbaut



Fuggerhaus, Bibliotheks- und Musik-Saal (1569-73). Baumeister Friedrich de Sustris. Maler Antonio Ponzano, Stukkateur Andrea Pellago



Fuggereihaus, Decke des kleinen Saales, Baumeister Friedrich de Sustris, Maler Antonio Ponzano, Stukkateur Andrea Pellago



Obere Maximiliansstraße, Blick nach Skt. Ulrich



Obere Maximiliansstraße. Blick von Skt. Ulrich aus



Augustusbrunnen von Hubert Gerhard 1589-94. Guß von Peter Wagner,
Ziselierung von Gregor Bayr und Jakob Schönauer, Gitter von Georg Scheff



Augustusbrunnen. Der Kaiser als Stadtgründer



Augustusbrunnen. Flußgott



Augustusbrunnen. Flußgöttin



Augustusbrunnen. Putten



Wertachbruckertor von Elias Holl (1605)



Merkurbrunnen von Adrian de Vries 1596-98. In Erz gegossen von Wolfgang Neidhardt



Merkurbrunnen. Amor schnallt am rechten Fuß
des reisefertigen Merkur den Flügelschuh fest



Stadtmetzg von Elias Holl (1609)



Rathaus, Stadtswappen (1450)



Rathaus. 1615-20 von Elias Holl erbaut. Daneben der Perlachturm, der Stadtturm
Augsburgs. Glockenhaus und Turmabschluß gleichfalls von Elias Holl (1614)



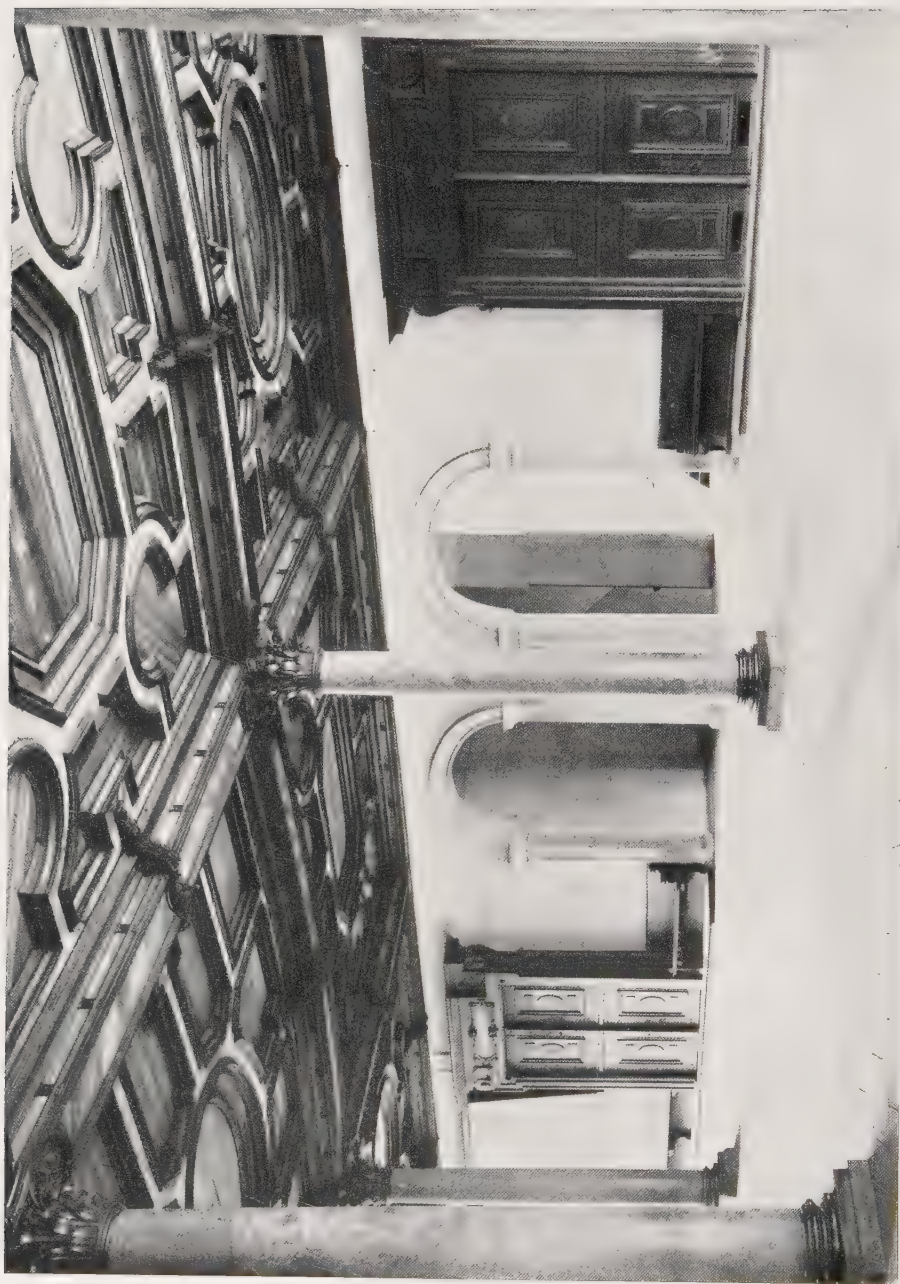
Rathaus (1615-20) von Elias Holl erbaut. Ansicht von Osten



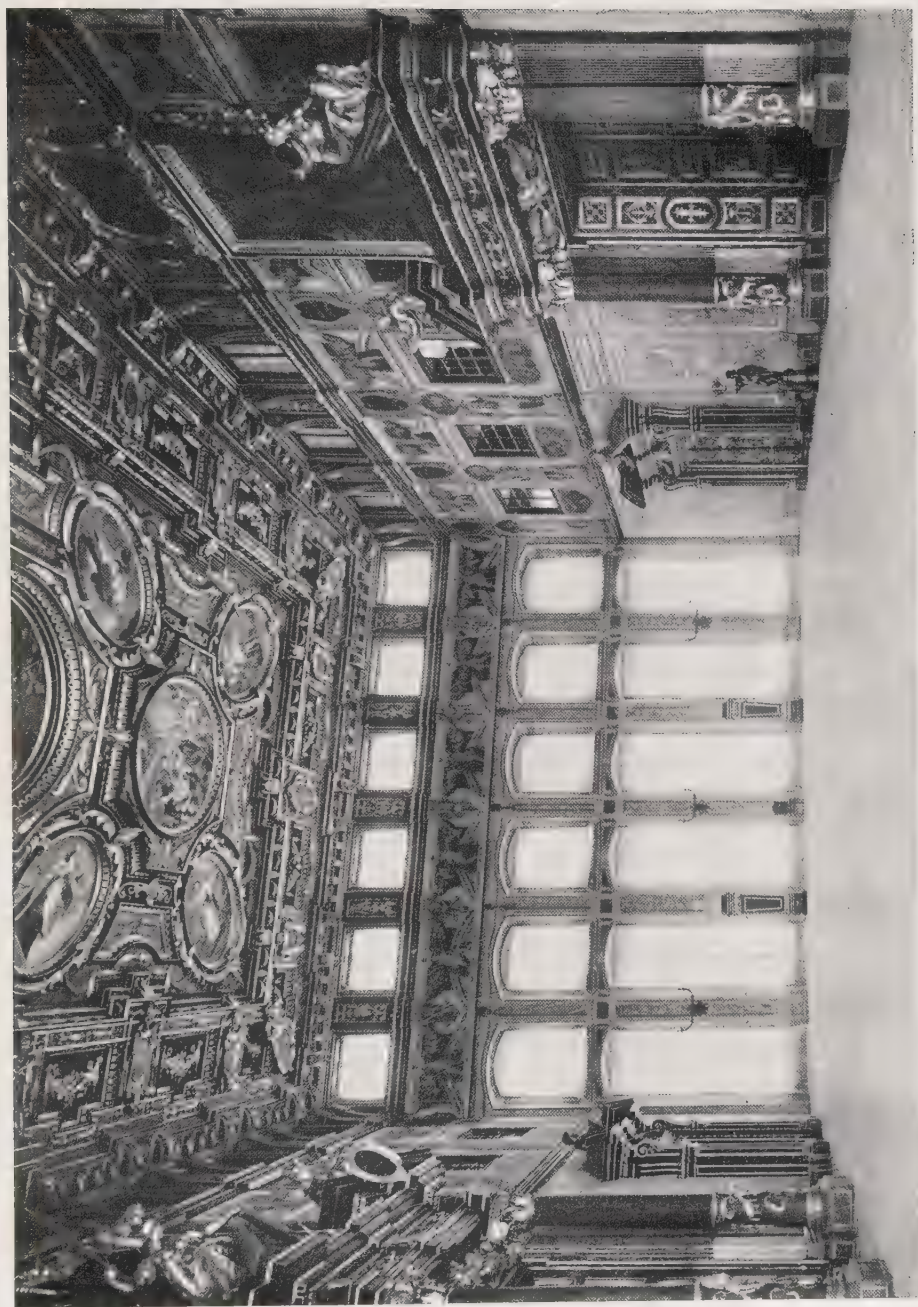
Perlachturm, der Stadtturm Augsburgs. Glockenhaus und Turmabschluß
von Elias Holl (1614). Der Turm ist der alten Peterskirche vorgebaut



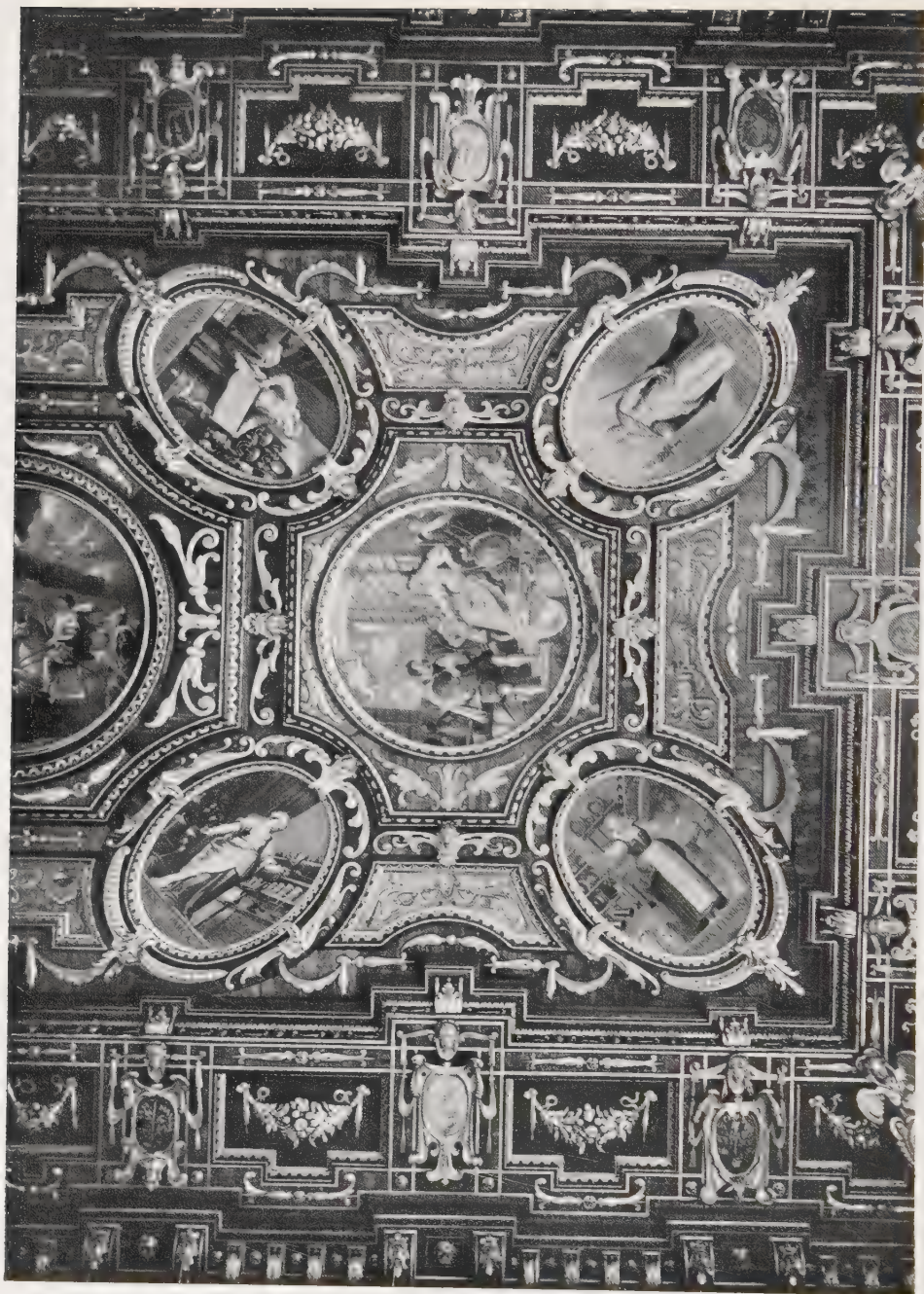
Wetterfahne des Perlachturmes. Göttin Cisa, die Beschützerin der Stadt



Rathaus. Vorsaal



Rathaus. Der goldene Saal. Entwurf und Gemälde von Matthias Kager. Ausführung der Holzdecke und der kleinen Türen von Wolfgang Ebner, Haupttüren von Lorenz Bayr aus Hof. Holzfiguren von Caspar Menneler aus Kaufbeuren. Die Bronzearbeiten von Wolfgang Neidhardt



Rathaus. Goldener Saal. Ausschnitt aus der Decke.
Gemälde von Matthias Kager nach Skizzen Peter Candids.



Rathaus. Goldener Saal. Ausschnitt aus der Decke. Gemälde von Matthias Kager nach Skizzen Peter Candid's



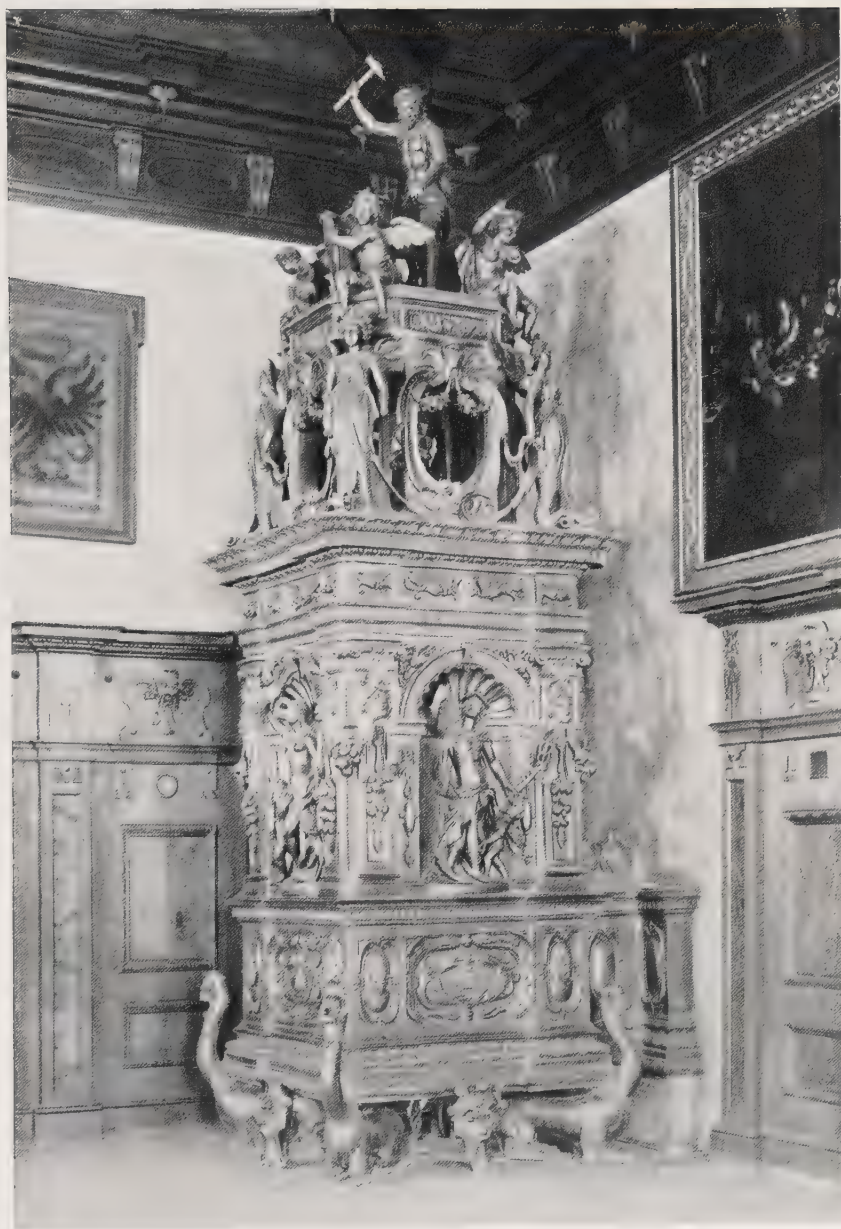
Rathaus. Blick auf das nördliche Hauptportal im goldenen Saal



Rathaus. Fürstenzimmer IV, Holzarbeiten von Jakob Dietrich. Ofen von Adam Vogt



Rathaus, Fürstenzimmer I. Holzarbeiten von Hans Schertlin aus Augsburg. Ofen von Melchior Loth



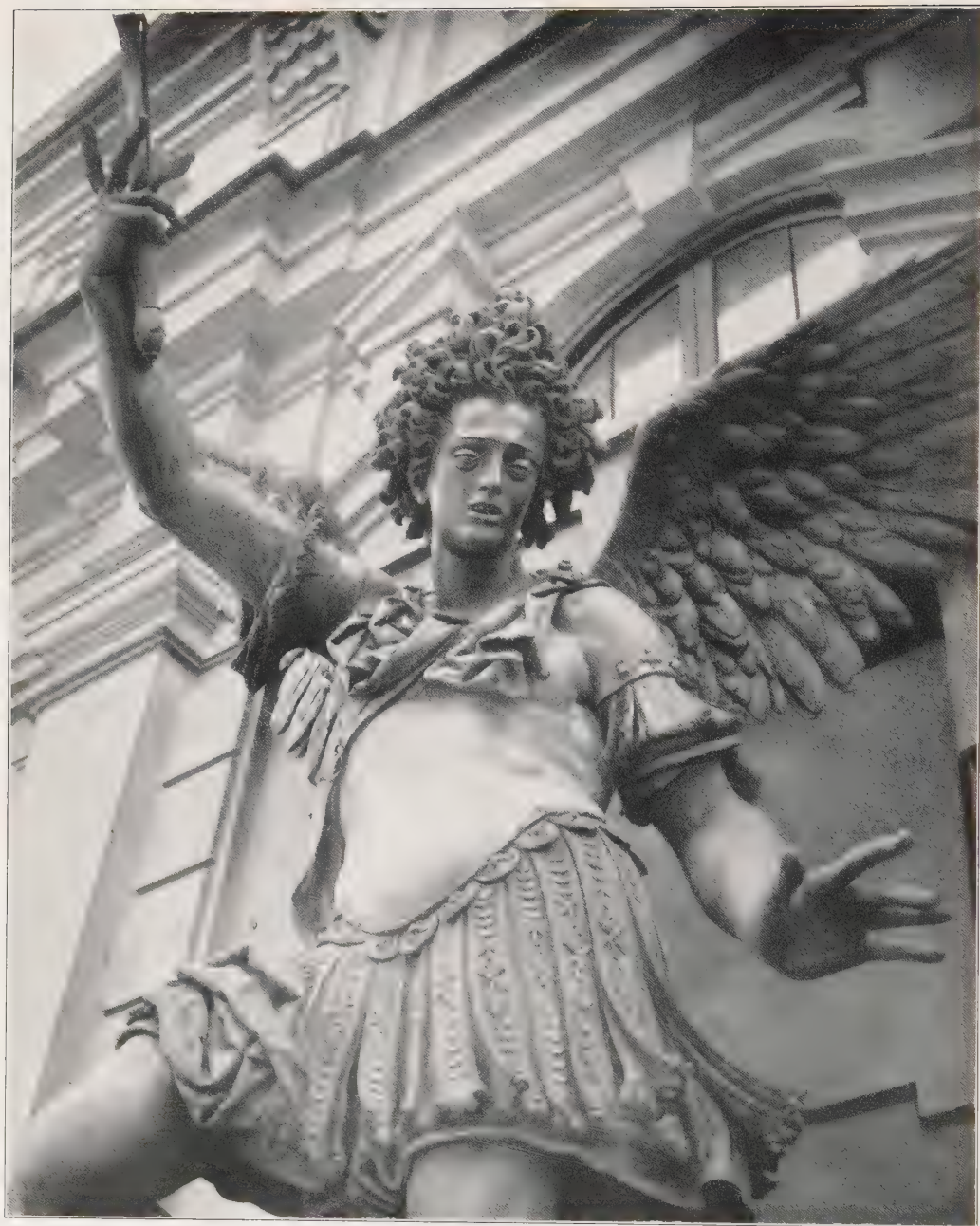
Rathaus. Ofen im Fürstenzimmer IV von Adam Vogt



Zeughaus. 1602-07 von Elias Holl erbaut



Zeughaus, Michaelsgruppe von Johannes Reichel (1607). In Erz gegossen von Wolfgang Neidhardt



Zeughaus. Michaelsgruppe. Der siegreiche St. Michael



Zeughaus. Michaelsgruppe. Der besiegte Luzifer



Zeughaus. Michaelsgruppe. Putte mit Trophäen



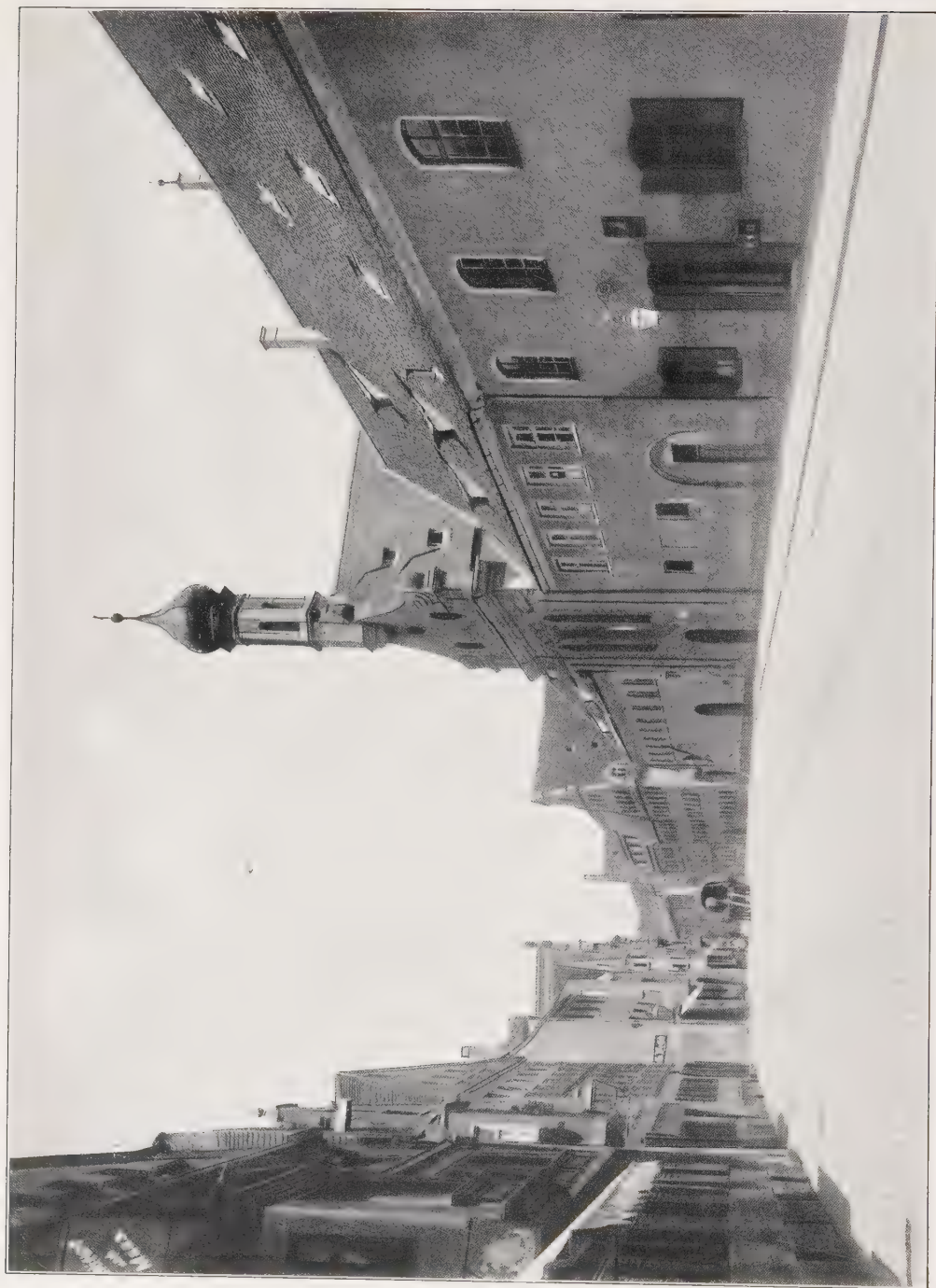
Blick von der Jakobsfründe auf den Chor von Maria Stern und die Rückseite des Rathauses



Südeingang zur Stadt durch das Rote Tor. Elias Holl 1624



Wassertürme beim Roten Tor. Von Elias Holl erbaut



Skt. Margareth. Ehemaliges Dominikanerinnenkloster



Sog. Wollmarkt und Margarethenfründe (Hof des ehem. Dominikanerinnenklosters)



Heiligeist-Hospital. Laubenhof mit Wasserturm. Erbaut von Elias Holl 1625-30



Blick auf Rotes Tor, Skt. Ulrich und Heiliggeistspital



Schwibbögasse



Bei Skt. Max



Am Stadtgraben bei Skt. Max mit Wasserturm von Elias Holl



Wendeltreppe im Wasserturm beim Roten Tor



Herkulesbrunnen von Adrian de Vries (1596-1602).
In Erz gegossen von Wolfgang Neidhardt



Herkulesbrunnen. Herkules im Kampfe mit der siebenköpfigen Hydra



Herkulesbrunnen. Relief. Minerva begrüßt die Stadtgöttin



Herkulesbrunnen. Drei Nayaden



Herkulesbrunnen. Putte mit Schwan



Dominikanerkirche, Maria Verkündigung, Deckengemälde von Mack



Dominikanerkirche. Zweischißfige hochräumige Hallenkirche aus den Jahren 1513-15. Die Barockisierung begann 1716. Die Stuckarbeiten führten die Brüder Feichtmayr von Wessobrunn, die Deckengemälde Alois Mack aus



Katholische und protestantische Heilig-Kreuz-Kirche. Die katholische Kreuz-Kirche ab 1502 als spätgotische Hallenkirche erbaut. Turm 1577 von Michael Thumb. 1716-19 barockisiert. Protestantische Heilig-Kreuz-Kirche stammt aus den Jahren 1652-53



Kath. Kreuzkirche. Blick in den langgestreckten Chor. Ursprüngl. gotisch. 1716-19 von J. J. Herkommer barockisiert und mit einer Folge von Kuppeln neu eingewölbt



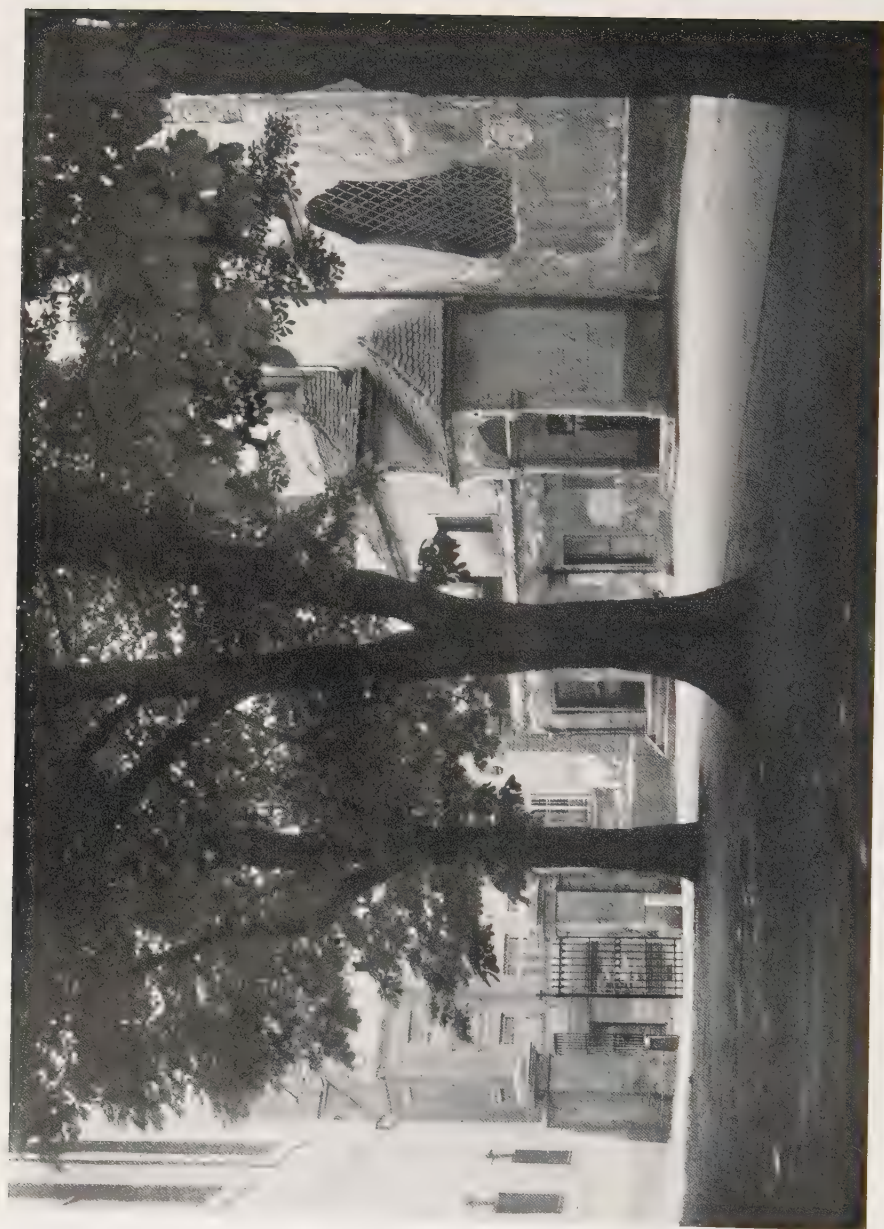
Kath. Kreuzkirche. Blick in das Langhaus, ursprüngl. gotische Hallenkirche (Bau begonnen 1502). In den Jahren 1716-19 von J. J. Herkommer barockisiert



Kath. Heilig-Kreuz-Kirche. Gitter von Michael Hoch 1741



Kath. Kreuzkirche. Deckengemälde von Bergmüller (1732)



Bei Heilig Kreuz



Innerer Stadtgraben



Skt. Ulrichskirche, Grab des heiligen Simpertus. In weißen Marmor gehauen von Aegidius Verhelst (1714).



Gartenhaus im Anwesen C 54



Barfüßerkirche. Grundform aus dem Anfang des 15. Jahrh. 1723-24 barockisiert. Fresken von Bergmüller. Stuckarbeiten von M. Lotter. Altar und Kanzel von Rudolph



Barfüßerkirche. Blick in das Langhaus



Kirche des Klosters Skt. Stephan. Früher Damenstift, jetzt Benediktinerkloster.
Die heutige Form der Kirche stammt von Franz Xaver Kleinhans (1755)



Inneres von Skt. Stephan. Die romanische Anlage veränderte 1620 Elias Holl, 1755 J. Kleinhans.
Die Stukkaturen sind von Frz. X. Feichtmayr, die Fresken von Balth. Riepp,
die Plastiken von Placidus und Ignaz Verhelst



Schatzkammer, 1765 nach Plänen des Karl Albr. Lezpiliez von Joh. Gottfr. Stumpe für den Bankier Liebert gebaut. Die Holzornamente sind von Placidus Verhelst, die Plafondgemälde von Guglielmi



Ehemaliger Kongregationssaal der Jesuiten. Dekoration vollendet 1765. Deckengemälde von Matth. Günther



Ehemaliger Kongregationssal der Jesuiten. Detail aus dem Deckengemälde von Matth. Günther



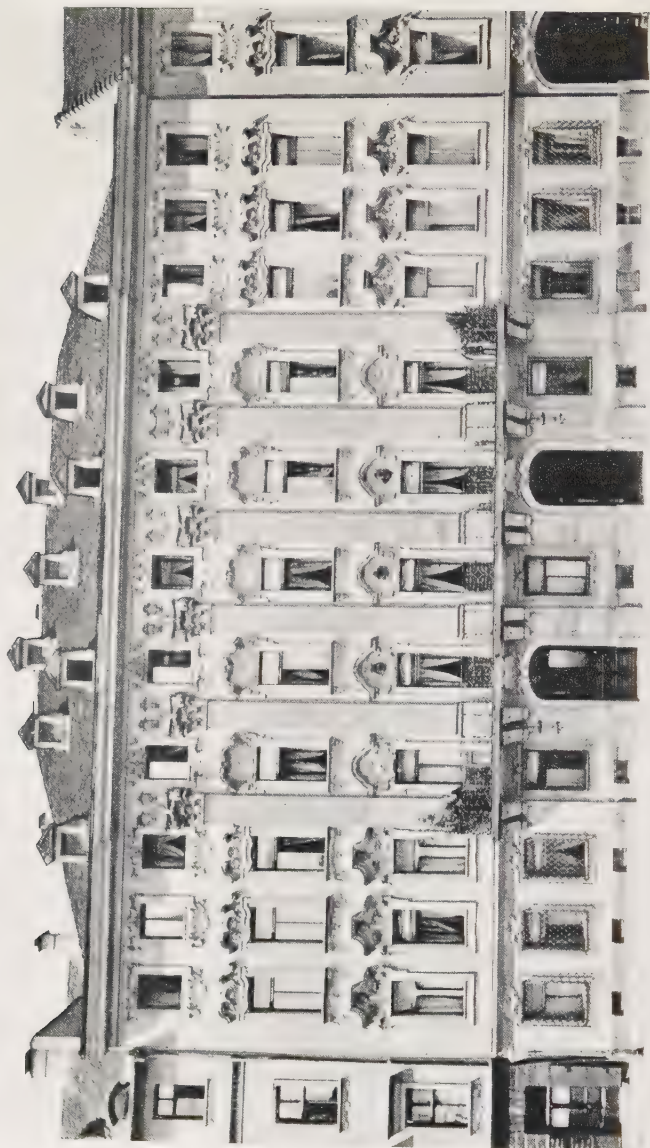
Ehemaliger Kongregationssaal der Jesuiten.
Detail aus dem Deckengemälde von Matth. Günther



Ehemalige bischöfliche Residenz (jetzt Kreisregierung). Turm aus dem Jahre 1507. Gebäulichkeiten 1743



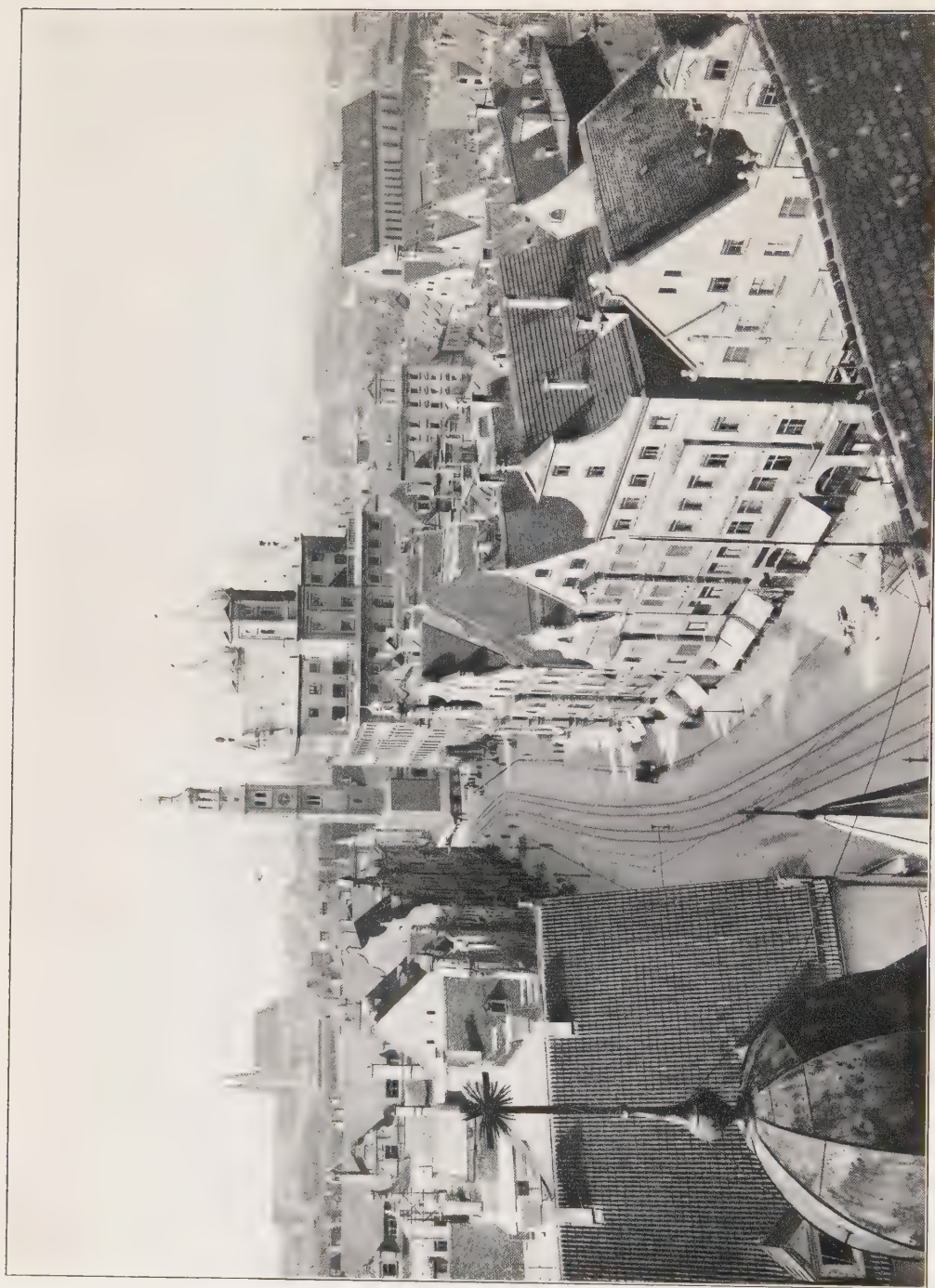
Abschlußgitter des ehemaligen Hofgartens (Kreisregierung)



Fassade des Hotels 3 Mohren. 1722 von dem Münchner Hofbaumeister J. Gunezhainer
für den Gastwirt Andreas Wahl erbaut



Ludwigstraße



Blick vom Turm der Moritzkirche auf untere Maximilianstraße, Rathaus und Perlachturn. Links Dom, rechts Barfüßerkirche



Am Dom



Fassadenmalerei. 18. Jahrhundert



Am Metzplatz



„s' Turamichele“, welches alljährlich am Michaelstage aus einer Fensternische des Perlach-
turmes heraustritt und im Takte mit dem Glockenschlage den Teufel erschlägt

Augsburg College
George Sverdrup Library
Minneapolis, Minnesota 55404

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- 33 Tower with 5 Turrets (Fünfgratturm). 15th century.
- 34 On the river Lech in the former Smiths' Guild-Quarter.
- 35 St. Maurice's. The First Rebuilding dating from about 1300, the Second Rebuilding from about 1440. The Tower was finished in 1534. The Interior was decorated in the Baroque Style in 1714.
- 36 St. George's. A Gothic Reconstruction (finished in 1505), the Tower to a great extent dating yet from the 12th century. The Cloister was presumably built by Hans Georg Mozart (grandfather of Wolfgang Amadeus) in the years 1702–1705.
- 37 St. George's. Interior of the Gothic Church (finished in 1505).
- 38 St. George's. Cloisters with the Statue of the Redeemer. By Loy Hering.
- 39 Goldsmiths' Chapel on the North-Side of the Choir in St. Anna's. The Goldsmiths' Chapel dating from about 1420 was extended in a westerly direction about 1496. Remarkable Frescoes from both periods of building.
- 40 St. Anna's with Goldsmiths' Chapel. The Church dating from 1321 was rebuilt and enlarged in the years 1487–1497. The Tower was built by Elias Holl in 1602. The Chapel (situated on the north-side of the Choir) dating from about 1420 was extended in the late 15th century.
- 41 St. Anna's. View of the Choir.
- 42 St. Anna's. View of the Nave. Originally built in the Gothic Style, later on decorated in Rococo by Andreas Schneidemann (1747–1749). The Ceiling-Pieces have been painted by Bergmüller, the Pulpit has been made by Heinrich Eichler (1682). In the background the Fugger-Chapel (1509–1518).
- 43 St. Anna's. The Fugger-Chapel. The Plastic Works have been done by Adolphus Daucher (1512–1518).
- 44 St. Anna's. The Fugger-Chapel. Organ-Wing. By Jörg Breu (about 1517).
- 45 St. Anna's. The Fugger-Chapel. Organ-Wing. By Jörg Breu (about 1517).
- 46 Fuggerei. Poor Citizens' Houses erected by Jacobus Fugger in 1519 and the subsequent years.
- 47 Fuggerei. More than 50 Small Houses with above 100 lodgings. A Charitable Institution by Jacobus Fugger for Settlement of Poor Citizens (established in 1519 and the subsequent years).
- 48 St. Gallus's Chapel.
- 49 Oriel-Window dating from the year 1504. At the Corner of the Ludwigstrasse (Louis-Street) and the Kesselmarkt (kettle-market).
- 50 St. Ulrich's. Built by Valentine Kindlin in the years 1467–1473. After coming down in 1474, the church was reconstructed with the assistance of Burkhart Engelberg in the years 1477–1500. The Choir was erected by B. Engelberg (d. 1512) and Hans König in the years 1500–1536, vaulted in 1603. The Tower on the South-Side (there were originally planned two towers) was finished in 1594.
- 51 St. Ulrich's. Altar-Piece with Side-Wings 16½ metres high dating from the year 1570, originally destined for the Choir, since 1601 being in the so-called Snail-Chapel (Schneckenkapelle) above the Vestry of St. Ulrich's.
- 52 St. Ulrich's. View of the Nave from the Choir.
- 53 St. Ulrich's. View of the Choir (vaulted in 1603).
- 54 St. Ulrich's. High Altar (1604) and the Two Side-Altars (1607). By the Sculptor Hans Degler and the Painter Elias Greither. In the foreground Crucifixion-Group by Hans Reichel (1605).
- 55 St. Ulrich's. Hans Fugger's Tomb of State. By Hubert Gerhard and Alex Colin (1584). Enclosure-Latticework by Hans Metzger (1588).
- 56 St. Ulrich's. St. Simpertus' Arch erected by Engelberg in 1492 with St. Simpertus' Tomb

- below it and the Abbot's Chapel above. On the Lattice we see the Apostles (by Steinmüller).
- 57 St. Ulrich's. Latticework before St. Simpertus' Tomb. The Apostles have been sculptured by Steinmüller.
- 58 St. Ulrich's. Vestry (1601). Presses have been made by Hans Merz.
- 59 Cathedral. Ecce homo. By Petel.
- 60 Kohlergasse (Charcoal-Burner's Lane).
- 61 The Perlachberg at the back.
- 62 St. Anna's Courtyard. On the right the former Carmelite Convent in which Luther lived in 1518.
- 63 Burgrave's Tower.
- 64 Palace of the Fuggers (1512-1515). Left Half. In the middle of the 19th century, the original Frescoes were replaced by Paintings by Ferd. Wagner.
- 65 Palace of the Fuggers (1512-1515). Right Half. In the middle of the 19th century, the original Frescoes were replaced by Paintings by Ferd. Wagner.
- 66 Palace of the Fuggers. Court (1515), originally painted in fresco by Burgkmair.
- 67 Hall of the Weavers' Guild, built in the Gothic style, painted in fresco by Matth. Kager (1607). The present building remodelled from the old one dates from the year 1914.
- 68 Maximilian Museum. Built as a Dwelling-House by Lienhard Boeck v. Boeckenstein in 1544.
- 69 The Church and the Cloister of Maria Stern (St. Mary our Star). The Tower has been built by Johann Holl, father of Elias Holl, in 1576.
- 70 Fugger-House. Library and Music-Saloon (1569-1573), built by Friedrich de Sustris, painted by Antonio Ponzano, stuccoed by Andrea Pellago.
- 71 Fugger-House. Ceiling of the Small Drawing-Room, built by Friedrich de Sustris, painted by Antonio Ponzano, stuccoed by Andrea Pellago.
- 72 Upper Maximilian Street. View to St. Ulrich's.
- 73 Upper Maximilian Street. View from St. Ulrich's.
- 74 Augustus-Fountain. By Hubert Gerhard (1589-1594). Founded by Peter Wagner, chased by Gregor Bayr and Jacobus Schönauer, and railed in by Georg Scheff.
- 75 Augustus-Fountain. The Emperor as the Founder of the City.
- 76 Augustus-Fountain. River-God.
- 77 Augustus-Fountain. River-Goddess.
- 78 Augustus-Fountain. Putti.
- 79 Bridge-Gate on the rivulet Wertach (Wertachbruckertor). Built by Elias Holl in 1605.
- 80 Mercury-Fountain. By Adrian de Vries (1596-1598). Founded in brass by Wolfgang Neidhardt.
- 81 Mercury-Fountain. Cupid is strapping up the Winged Sandal on the right foot of Mercury ready to start.
- 82 Stadtmetzg (Meat-Market of the Town). Built by Elias Holl (1609).
- 83 Townhall. City-Arms (1450).
- 84 Townhall. Built by Elias Holl in the years 1615-1620. Near it the Perlach-Tower, Augsburg's City-Tower, the Belfry and the Close of which were built by Elias Holl too (1614).
- 85 Townhall. Built by Elias Holl in the years 1615-1620. View from the East.
- 86 The Perlach-Tower, Augsburg's City-Tower, the Belfry and Close of which were built by Elias Holl in 1614. The Tower has been built in front of the Old St. Peter's Church.
- 87 Weathercock of the Perlach-Tower. The Goddess Cisa, Protectress of the City.
- 88 Townhall. Vestibule.
- 89 Townhall. "Der Goldene Saal" ("The Golden Hall"), designed and painted by Matth. Kager. The Wood-Ceiling and the Small Doors have been made by Wolfgang Ebner, the Main Doors by Lorenz Bayr from Hof, the Wood-Statues by Caspar Menneler from Kaufbeuren, the Bronzes by Wolfgang Neidhardt.

- 90 Townhall. "Goldener Saal" ('Golden Hall'). Cutting out of the Ceiling. Paintings by Matth. Kager from Sketches of Peter Candid.
- 91 Townhall. "Goldener Saal" ('Golden Hall'). Cutting out of the Ceiling. Paintings by Matth. Kager from Sketches of Peter Candid.
- 92 Townhall. View of the North Main Portal in the "Goldener Saal" ('Golden Hall').
- 93 Townhall. Saloon of Princes IV. The Cabinet-Works have been made by Jakob Dietrich, the Stove by Adam Vogt.
- 94 Townhall. Saloon of Princes I. The Cabinet-Works have been made by Hans Schertlin from Augsburg, the Stove by Melchior Loth.
- 95 Townhall. Stove in the Saloon of Princes IV. By Adam Vogt.
- 96 Arsenal. Built by Elias Holl in the years 1602-1607.
- 97 Arsenal. St. Michael's Group, by Johannes Reichel (1607). Founded in Brass by Wolfgang Neidhardt.
- 98 Arsenal. St. Michael's Group. St. Michael Triumphant.
- 99 Arsenal. St. Michael's Group. Lucifer Vanquished.
- 100 Arsenal. St. Michael's Group. Infant Cherub with Trophies.
- 101 View of the Choir of "Maria Stern's" and the back of the Townhall from St. James's Living.
- 102 South Entrance of Town through the Red Gate (by Elias Holl 1621).
- 103 Water-Towers at the Red Gate. Built by Elias Holl.
- 104 St. Margaret's. A Former Dominican Nunnery.
- 105 The so-called Wool-Market and St. Margaret's Prebend (Court of the former Dominican Nunnery).
- 106 Hospital of the Holy Ghost. Arched Court with Water-Tower. Built by Elias Holl (1625-1630).
- 107 View of Red Gate, St. Ulrich's, and Hospital of the Holy Ghost.
- 108 Schwibbogengasse (Archway-Lane).
- 109 Near St. Max'.
- 110 Town-Moat near St. Max' with Water-Tower. By Elias Holl.
- 111 Spiral Staircase in the Water-Tower at the Red Gate.
- 112 Hercules-Fountain. By Adrian de Vries (1596-1602). Founded in Brass by Wolfgang Neidhardt.
- 113 Hercules-Fountain. Héracles fighting the Seven-Headed Hydra.
- 114 Hercules-Fountain. A Relief. Minerva is greeting the Goddess of the Town.
- 115 Hercules-Fountain. Three Naiads.
- 116 Hercules-Fountain. Infant Cherub with a Swan.
- 117 Dominican Church. Annunciation. Ceiling-Piece by Mack.
- 118 Dominican Church, having Two Naves of Equal Height dating from the years 1513-1515. The Decoration in the Baroque Style began in 1716. The Stucco-Works have been executed by the Brothers Feichtmayr from Wessobrunn, the Ceiling-Pieces by Alois Mack.
- 119 The Catholic and the Protestant Church of the Holy Cross. The Catholic Church of the Holy Cross (built in 1502 and the subsequent years) is a Late Gothic Church having Naves of Equal Height, towered by Michael Thumb in 1577, decorated in the Baroque Style in the years 1716-1719. The Protestant Church of the Holy Cross dates from the years 1652-1653.
- 120 The Catholic Church of the Holy Cross. View of the outstretched Choir, originally built in the Gothic Style. In the years 1716-1719, it was decorated in the Baroque Style and vaulted in with a new series of Cupolas by J. J. Herkommer.
- 121 The Catholic Church of the Holy Cross. View of the Main Aisle, originally built in the Gothic Style (in 1502 and the subsequent years). Decorated in the Baroque Style by J. J. Herkommer in the years 1716-1719.
- 122 The Catholic Church of the Holy Cross. Screen by Michael Hoch (1741).

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- 123 The Catholic Church of the Holy Cross. Ceiling-Piece by Bergmüller (1732).
- 124 Near the Church of the Holy Cross.
- 125 Interior Town-Moat.
- 126 St. Ulrich's. St. Simpertus' Tomb. Hewn in White Marble by Aegidius Verhelst (1714).
- 127 Belvedere in the Estate C 54.
- 128 Barfüßerkirchē (= Church of the Barefooted Friars). Dating from the beginning of the 15th century, decorated in the Baroque style in the years 1723-1724, painted in Fresco by Bergmüller. The Stucco-Works have been made by M. Lotter, the Altar and Pulpit by Rudolph.
- 129 Barfüßerkirche (Church of the Barefooted Friars). View of the Main Aisle.
- 130 Church of St. Stephen's Convent. In former times Institution for Aged Women, now-a-days a Benedictine Monastery. The Church has been in its present frame built by Franz Xaver Kleinhans in 1755.
- 131 Interior of St. Stephen's. The Romanesque Building was altered by Elias Holl in 1620 and by J. Kleinhans in 1755. The Stucco-Works have been done by Frz. X. Feichtmayr, the Fresco-Paintings by Balth. Riepp, the Sculptures by Placidus and Ign. Verhelst.
- 132 The Schätzler Hall. Built by Joh. Gottfr. Stumpe for the banker Liebert from designs of Karl Albr. Lezpilliez in 1765. The Wood-Ornaments have been made by Placidus Verhelst, the Ceiling-Pieces by Guglielmi.
- 133 Former Congregation's Hall of the Jesuits. The Decoration was finished in 1765. The Ceiling-Pieces have been made by Matth. Günther.
- 134 Former Congregation's Hall of the Jesuits. A Cutting out of the Ceiling -Piece by Matth. Günther.
- 135 Former Congregation's Hall of the Jesuits. A Cutting out of the Ceiling-Piece by Matth. Günther.
- 136 Former Episcopal Residence (At present the Board for the Administration of District). The Tower dates from 1507, the Buildings from 1743.
- 137 Enclosure-Latticework of the former Court-Garden. (Board for the Administration of District.)
- 138 Façade of the Hotel: "Three Moors". Built by the Munich Royal Architect J. Gunezhainer for the Hotel-Keeper Andreas Wahl in 1722.
- 139 Louis-Street.
- 140 A bird's-eye view (from the Tower of St. Maurice's) of the Lower Maximilian-Street, Town-hall, and Perlach-Tower. On the left: the Cathedral. On the right: the Barfüßerkirche (the Barefooted Friars' Church).
- 141 Near the Cathedral.
- 142 Façade-Painting. 18th century.
- 143 On the Metzplatz (Meat-Market).
- 144 "s' Turamichele", (= "the Tower-Mike") going out of a window-bay of the Perlach-Tower on Michaelmas Day of every year and strictly in time with the stroke of clock knocking down the Devil.

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